



Embroidery Stitches

STEP BY STEP



Lucinda Ganderton

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.....◆.....



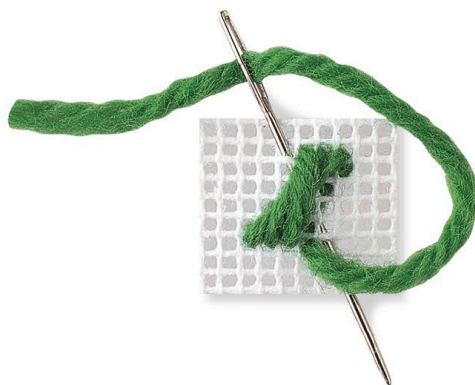


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STEP BY STEP

.....◆.....

Lucinda Ganderton





Penguin
Random
House

Dedicated to the memory of
Mary Josephine Ganderton,
my mother and my inspiration

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A WORLD OF IDEAS:
SEE ALL THERE IS TO KNOW

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Introduction

THE ART OF embroidery has been defined simply as the ornamentation of textiles with decorative stitchery. It is an ancient craft which encompasses a wealth of history, and the same stitches are used by embroiderers throughout the world. They provide an international vocabulary that crosses the boundaries of land and time. Local patterns, designs, and ways of working vary from place to place, but the actual stitch techniques do not. The language of stitches is infinitely adaptable. It is being constantly reinterpreted by contemporary stitchers, who produce their new work as part of a continuing tradition.

INTERNATIONAL HERITAGE

Sewing was once an essential part of daily life for most women, and some men. Before mass production, many clothes and items of domestic furnishing had to be made at home and embroidery evolved as a means of decorating and personalising the plain needlework used for household linens and garments.

People in different countries concentrated on their own particular aspects of embroidery and names such as Bokhara couching, Antwerp edging, Portuguese border, and Algerian eye reflect the international aspect of the stitches they worked with. Creative concepts are always interchanged; patterns and ideas have travelled and developed throughout the world. German immigrants in Pennsylvania, for example, had to adapt their own traditional dense cross stitch patterns to outline-based designs, because of the shortage of embroidery threads in the New World.

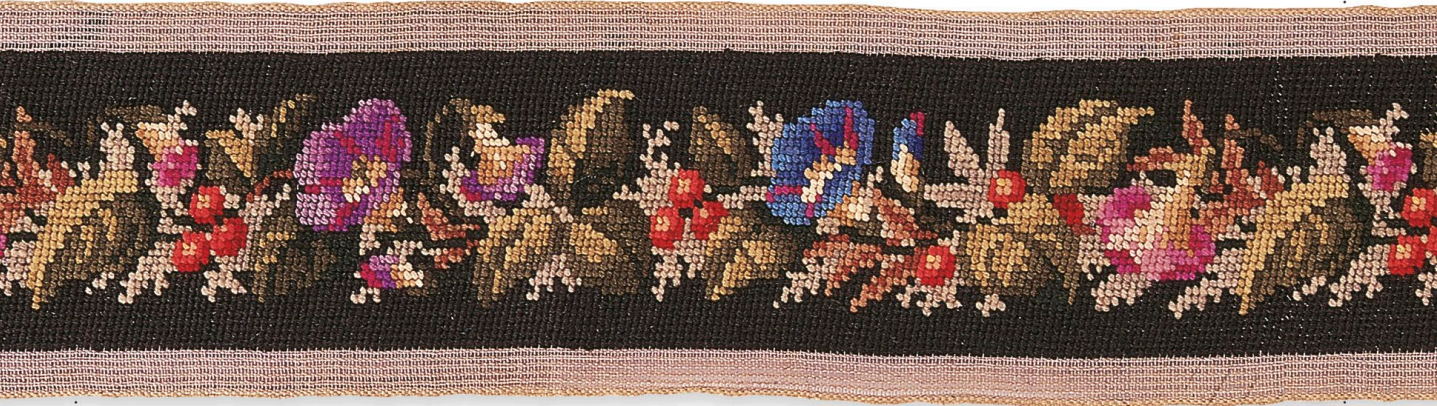


PORTRAIT OF A LADY

Fine silk threads in a subtle range of natural dyes were used to embroider this eighteenth century picture. Layers of straight stitches have been worked in many directions to build up the image.

FLORAL BORDER

Long decorative bands, like this tent stitch pattern in bright Berlin wools, were worked by Victorian ladies and used to adorn cushions and throws.



TYPES OF STITCH

Embroidery stitches are worked on fabric, while needlepoint stitches are sewn on to canvas. Although there are hundreds of individual stitches used for both these techniques, they can be classified into just four groups, according to the way they are constructed: flat stitches which lie on the surface of the fabric; looped stitches, where one stitch is anchored by another; knotted stitches in which the thread is twisted back on itself to form a raised stitch, and openwork stitches which create a regular pattern of spaces, integrating the thread with the background fabric.

USING STITCHES

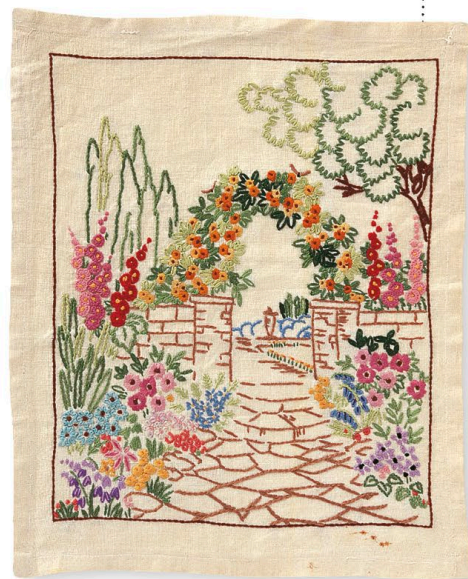
The various stitches within these four groups are endlessly adaptable and can be used in many ways, depending on the effect required. They can outline a design, be worked closely together so that they conceal the fabric completely, or be spaced further apart to allow the background to show through. Others may be used singly, repeated in rows, or stitched in a solid line.

Certain stitches were developed for particular reasons. Gold thread is costly and too thick to pass easily through the fabric, so couching stitch was used to anchor it to the fabric with small stitches in fine thread. Turkey stitch evolved as an imitation of the cut pile of a rug, and insertion stitches were used as a means of joining two pieces of fabric.

One single stitch may be used throughout a piece of work. Rows of tent and cross stitches are used to create both samplers and embroidered pictures, while straight stitch can be used randomly like a painter's brushstrokes to build up a textured, three-dimensional surface. It is when the patterns and shapes of the various stitches are combined, however, that their full potential is realised.

STITCH NAMES

For many centuries, knowledge of embroidery stitches was handed down as part of the wider folk tradition of needlecraft. It was not until 1631, when *The Needle's Excellency* was printed, that their names began to be formalised in Europe. This was a book of patterns,



COUNTRY GARDEN

This characteristic transfer design from the 1930s features plants worked with French knots, link, fly, and buttonhole stitches, and outlines in stem stitch.



GOLD SLIPPER

Straight stitch flowers in silk floss have been combined with gold thread couched in a swirling pattern to decorate this beautiful nineteenth century slipper top.

not a practical manual, and there were no working diagrams or stitch illustrations. Some of the stitches listed – Fern-stitch, Chain-stitch, Back-stitch and the Crosse-stitch – are still in general use. Various other names were adopted over the following centuries. Some described the way in which the actual stitches were made, for example, twisted insertion and back stitch trellis. Others, such as cushion stitch, ladder stitch, window filling, and rope stitch, were named after the objects of daily life that they resembled. Still more were inspired by the surroundings of the natural world: star, wave, cloud, feather, coral, leaf, petal, and wheatear stitches.

Needlework was not valued as a separate area of study until the late nineteenth century. Under the influence of the Arts and Crafts Movement, designers interested in the history of stitching set about examining embroidered fabrics, and even unpicked old examples from across the world to discover how they had been worked. New historical texts and instruction books were written, and the format and names of stitches were standardised for the first time.



MIRROR, MIRROR

Shisha stitch, using tiny mirrors, highlights the traditional chain stitch design of a contemporary Indian embroidery in silk rayon.

INDIAN PATCHWORK

Fragments of antique fabrics in metallic threads were salvaged and stitched together to make this hanging.



How to Use This Book

The book is divided into six chapters. The first deals with the equipment, threads, and fabrics used for stitchery, and the various techniques involved. This is followed by the Gallery of stitches, which is a visual library of the 234 stitches featured. The stitch instructions are grouped into four chapters – Lines and Borders, Filling Stitches, Openwork, and Needlepoint – each of which has several sub-sections showing the different types of stitches within the group.

STITCH INSTRUCTION CHAPTERS

STITCH EXAMPLE
Illustrates finished appearance of stitch

OTHER NAME
Shows most common alternatives for stitches with two or more names

LEVEL
Indicates the skill level required to make the stitch – easy, intermediate, or advanced

USES
Suggests practical ways in which each stitch can be used or adapted

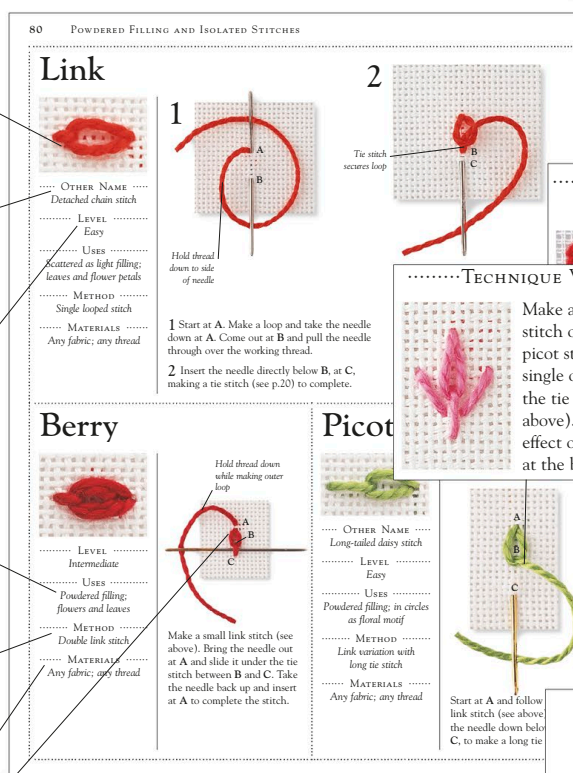
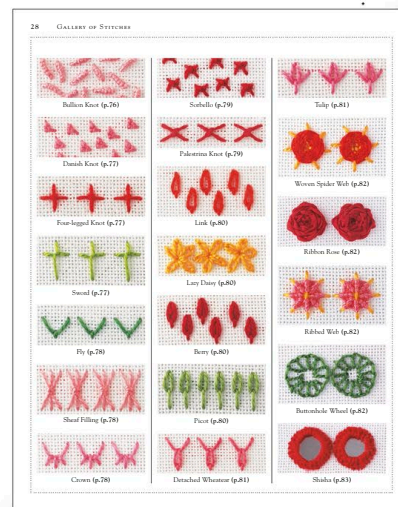
METHOD
Describes the way in which the stitch is constructed

MATERIALS
Lists type of fabric, thread, and any other equipment needed

LETTER ANNOTATION
Shows points at which needle enters and exits fabric, in alphabetical order

GALLERY OF STITCHES

These pages provide a quick visual reference to all the stitches featured in the book. The name of each one is given, followed by the number of the page where the instructions for working it can be found.



STITCH VARIATION

Shows another stitch that is worked in a similar way to the main stitch.

STITCH VARIATION

Trammed tent stitch is worked over long straight stitch through the small holes of a double canvas. This creates a double effect and because of the wearing, this stitch is used for seat covers.

TECHNIQUE VARIATION

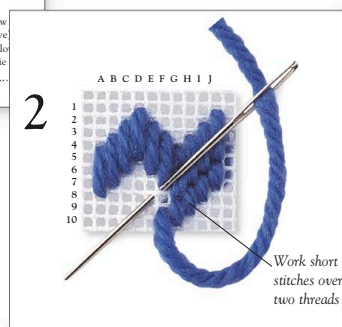
Make a slanting straight stitch on either side of the picot stitch, instead of a single one passing beneath the tie stitch (see step 2 above). This creates the effect of two separate leaves at the base of the flower.

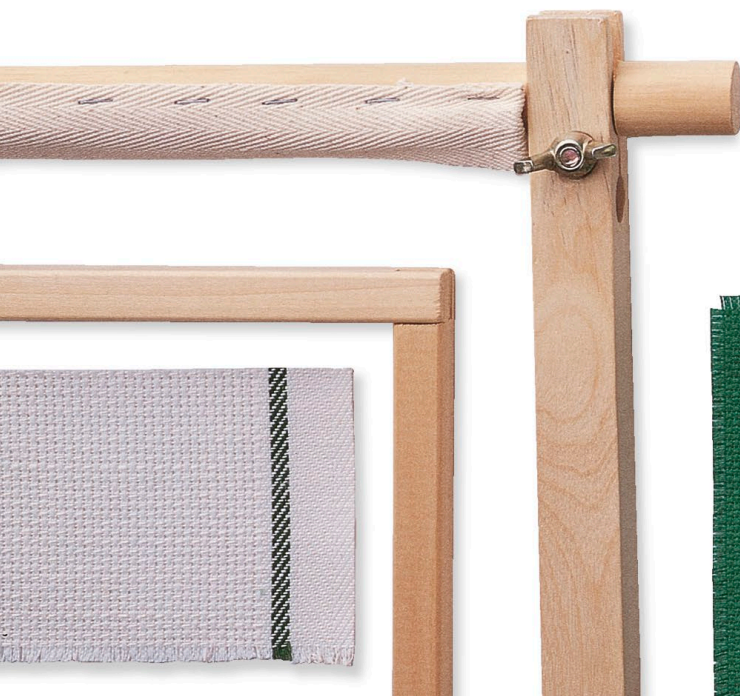
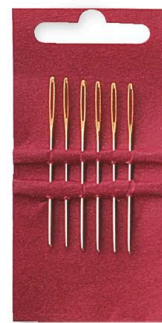
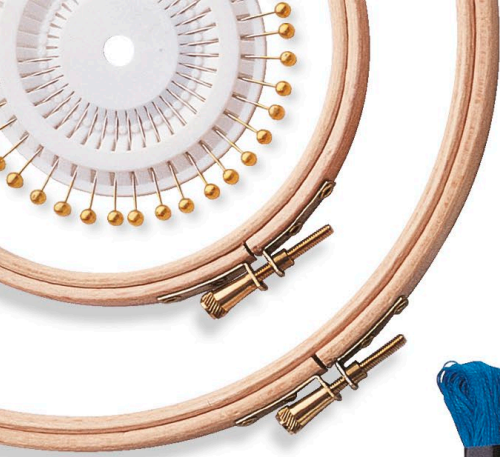
TECHNIQUE VARIATION

Illustrates a different way of working the stitch or an alternative colour scheme.

GRID SYSTEM ON NEEDLEPOINT PAGES

Every hole on the canvas can be located by using the grid system. The horizontal rows are labelled with numbers at one side and the vertical rows with letters along the top or bottom edge. The start and end points for each stitch are referred to by a number (indicating the horizontal row) and a letter (indicating the vertical row), eg 9F to 7F.







MATERIALS, TOOLS, AND TECHNIQUES

TOOLS, FABRICS, THREADS, AND FRAMES

.....◆.....

MOUNTING TECHNIQUES

.....◆.....

STITCHING TECHNIQUES

Tools, Fabrics, Threads, and Frames

THE BASIC EQUIPMENT required for embroidery is minimal; as with many other sewing crafts, all that is necessary to start stitching is a needle, a length of thread, a piece of cloth, and a pair of scissors. Much time and care will be invested in creating a finished piece of needlework, so the choice of materials at the outset is important. In order to achieve a professional and long-lasting result it is worth investing in the best quality tools, threads, and fabric, and in taking time over their selection.

..... HANDY TIP

Purpose-made sewing boxes and fabric-lined wicker baskets are the traditional way, to keep embroidery equipment together in one place. Art storage cases and plastic tool boxes from hardware suppliers provide practical alternatives: they are easy to transport and have many individual compartments in which to store threads, needles, and scissors.

WORKBOX TOOLS

Every workbox should be equipped with two pairs of sharp, steel-bladed scissors: large shears for cutting out cloth or canvas, and pointed embroidery scissors to clip threads and knots. A stitch ripper is convenient for unpicking mistakes and removing tacking. Dressmaker's pencils or pens are used to draw motifs and

guidelines directly on to fabric. Choose a pen with fading ink for any items that cannot be washed, or a watersoluble version for those that will be laundered. Chalk leaves a fine powdered line which can easily be brushed away. A ruler and tape measure may also prove helpful when marking up designs. A needle threader, pins, and thimble are also useful tools.



THIMBLE



BENT-HANDLED SHEARS



EMBROIDERY SCISSORS



NEEDLE
THREADER



DRESSMAKER'S PINS



LIQUID MARKING PEN



DRESSMAKER'S PENCIL



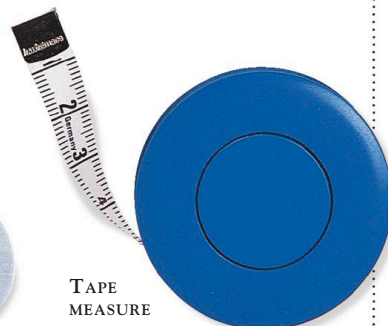
TAILOR'S CHALK PENCIL



STITCH RIPPER



RULER



TAPE
MEASURE

THREADS

Embroidery threads come in myriad colours and a broad spectrum of textures and weights. The thickness of the thread dictates the size and shape of the stitch, which will have a very different appearance if worked in a fine matt yarn or a lustrous pearl cotton. Certain wools and threads are spun in a single strand, whilst others consist of up to six fine strands which

are loosely twisted together. These can be separated out and re-combined, depending on the effect or line width required. The needle can be threaded with strands of two or more colours to create subtle shaded effects. Manufacturer's sample books and shade cards show the full range of different threads that are available and can be a good source of inspiration when planning a new project.

SILKS AND COTTONS

Silks and cottons are made in both single and stranded skeins. Silk, rayon, and twisted pearl cotton all have a high sheen, whilst stranded cotton gives a smooth finish. Use fine flower thread or the thicker soft cotton for a more matt appearance. Metallic threads add textural interest, and silk ribbon is used for embroidering naturalistic roses and flowers.



FLOWER THREAD



STRANDED COTTON



SILK RAYON



STRANDED SILK



SILK RIBBON



METALLIC THREAD



PEARL COTTON



SOFT COTTON

WOOLS

The thickest wool is 4-ply tapestry, used on 10- to 14-count canvas. Use several strands of fine 2-ply crewel on canvas or a single strand on fabric. Persian has three easily separated medium-weight strands: use two or three for needlepoint and one to stitch on fabric.



SILK THREAD



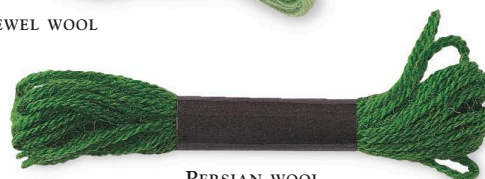
SILK THREAD



CREWEL WOOL



TAPESTRY WOOL



PERSIAN WOOL

NEEDLES

The correct choice of needle is essential for any piece of embroidery or needlepoint. There are five different types used for decorative stitching, each with a particular purpose. All come in a range of thicknesses and lengths; select one that can be threaded easily and that passes smoothly through the fabric without snagging the thread.

Types of Needle

Chenille needles have sharp points, designed for working on heavy plainweave fabrics with thick threads. Blunt tapestry needles with long oval eyes are used with evenweave fabric and canvas, interlacing, and for all pulled fabric and drawn thread work. Versatile crewel needles are used for most embroidery stitches. They are long with easily-threaded eyes which take one or more strands. Sharps are mainly used for hand-sewing but, like betweens, they are ideal for fine stitching and French knots.

NEEDLES
There are five types of needle used for decorative embroidery. Each needle has a specific purpose.

CHENILLE

TAPESTRY

CREWEL
(EMBROIDERY)

SHARP

BETWEEN
(QUILTING)

PREPARING THE THREAD

A length of thread can be easily unwound from a reel, but care must be taken when working with cotton or wools that come in individual skeins. Twisted skeins have to be undone before they can be used, but the paper bands should not be removed from looped

skeins or they will become tangled. To prevent the thread becoming damaged as it passes repeatedly through the fabric, cut off a working length of no more than 50cm (20in). Use a needle threader with fine cotton and silk or the loop method of threading (see below) for stranded and pearl threads or wool.



UNTYING A TWISTED SKEIN

Remove the paper bands. Untwist the skein and cut through the threads, then tie them together with a loose slip knot.



USING A LOOPED SKEIN

Leave the bands in place. Hold one end of the skein firmly and draw out the loose thread to the required length.



THREADING A NEEDLE

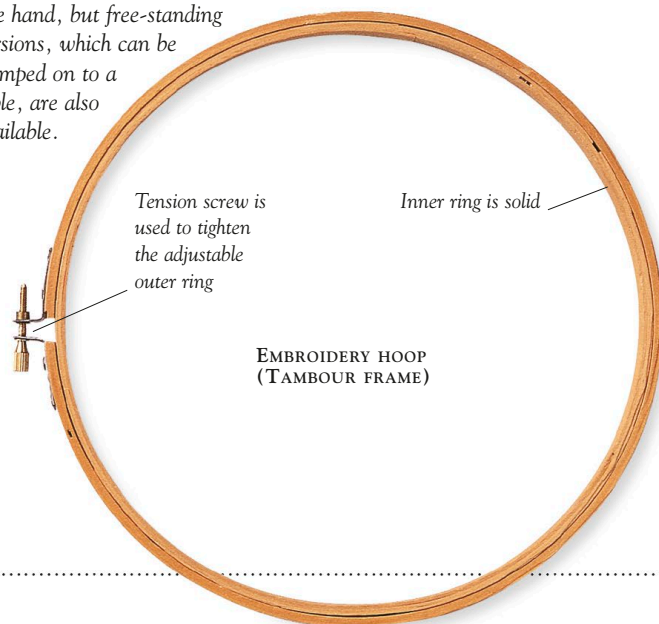
Fold thread over needle and hold the loop between thumb and finger. Slide the loop off; pass it through the eye.

FRAMES

Small-scale projects and some needlepoint can be stitched in the hand, but most embroidery has to be worked on a frame to achieve the best result. The frame maintains the fabric at an even tension and holds the grain straight, which keeps the stitches regular and even, and protects the work by reducing the amount of handling it undergoes. The choice of frame depends on both the scale of a project and the fabric being used, but is very often a personal preference. There are three basic types: fixed stretchers and adjustable scroll frames which are used for embroidery fabrics and all weights of canvas, and round hoops for cotton and linen. All of these are available with integral or additional stand attachments, which give the advantage of freeing up both hands for stitching. Larger embroideries in particular are manageable if worked on a free-standing frame. Any frame should be large enough to accommodate the whole design area; moving fabric within a frame can damage the stitches.

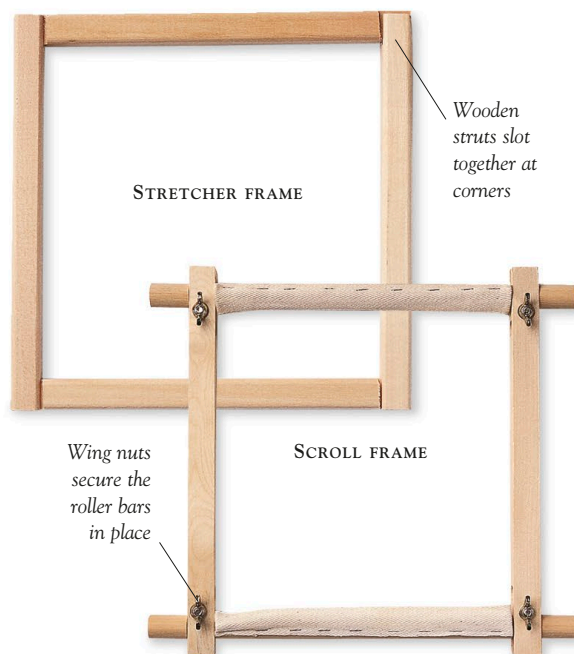
ROUND FRAMES

Wooden hoop frames range in diameter from 12 to 32cm (4½ to 13in) and are ideal for smaller pieces of embroidery worked on fabric. They are light, portable, and easily held in one hand, but free-standing versions, which can be clamped on to a table, are also available.



SQUARE AND RECTANGULAR FRAMES

These can be used for canvas or embroidery fabric. Stretcher frames are sold as two pairs of struts which can be chosen and assembled to fit a particular piece of work. Scroll frames come in several widths, depending on the roller length.



PREPARING THE INNER RING

To prevent delicate fabrics from becoming damaged and to stop them slipping within the hoop, bind the inner ring tightly with narrow cotton tape or bias binding. Stitch the two ends together to secure.



Mounting Techniques

IT IS WORTH taking time at the outset of a project to prepare and mount the fabric properly. Neaten the edges to prevent them fraying or snagging by working a narrow hem or a machine zigzag stitch around linen and cotton fabrics, or by binding canvas with masking tape. Use a steam iron to press the fabric and remove any creases.

..... HANDY TIP

Before mounting the fabric, fold it into quarters and work two rows of tacking along the creases, following the weave. Keep these lines straight to ensure that the grain of the fabric does not become distorted when stretched in the frame.

USING AN EMBROIDERY HOOP

The fabric should be at least 8cm (3in) larger all round than the diameter of the hoop. Loosen the screw slightly before mounting.

MOUNTING THE FABRIC

Centre the fabric over the inner ring, then gently push the outer ring over the fabric, keeping the grain straight. Tighten the screw to hold the frame together.

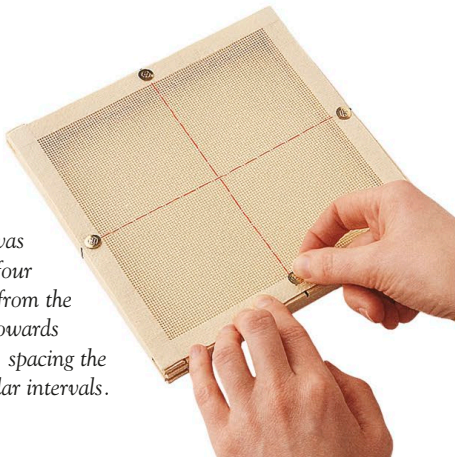


PREPARING A STRETCHER FRAME

The neatened fabric or canvas should be the same size as the frame. Use drawing pins or a staple gun to fix the fabric in place.

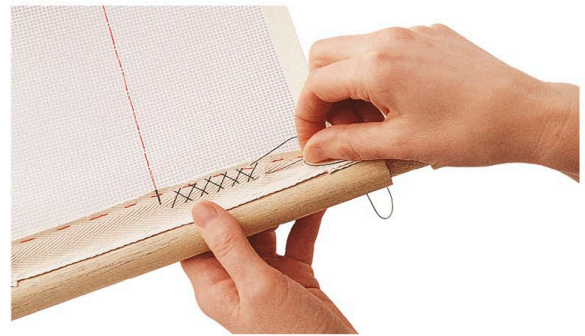
PINNING CANVAS

Mark the middle of each strut; line the canvas up to these four points. Pin from the centre out towards each corner, spacing the pins at regular intervals.



SETTING UP A SCROLL FRAME

Cut the fabric or canvas to the same width as the webbing. If it is longer than the struts, any surplus can be wrapped round the bottom roller and adjusted as work progresses.



1 *Neaten the side edges. Match the midpoints of the canvas and webbing, then tack together. Sewing outwards from the centre, work herringbone stitch (see p.52) over the join.*



2 *Slot the rollers into the spaces in the struts. Tighten the two top screws, then turn the bottom roller to stretch the fabric. Secure the other screws, then lace the fabric tightly over the edges using thin string and a tapestry needle.*

Stitching Techniques

THE KEY to a professional finish for any piece of needlework is to keep the length of the stitches regular and to maintain even tension throughout, whether or not the fabric is mounted on a frame. Take time to sew a small sample piece before embarking on any new project, to become familiar with the stitches and to establish a rhythmic pattern of working. Embroidery stitches are constructed either vertically, usually from top to bottom, or horizontally towards the left or right, although they may appear at any angle in the finished piece. Needlepoint fillings, which form all-over patterns, are worked in diagonal, horizontal, or vertical rows.

... LEFT-HANDED WORKERS ...

All the illustrations in the following chapters show how the stitches would be sewn by a right-handed worker, but most left-handed stitchers will prefer to sew in the opposite direction. Hold a small mirror in front of the page to turn the step-by-step diagrams the other way round and to reverse the direction of the needle.

BEGINNING TO STITCH

Follow one of the two techniques shown below to start off or to join a new length of thread. Both will help to ensure that the reverse side of the stitching is as neat as the front.

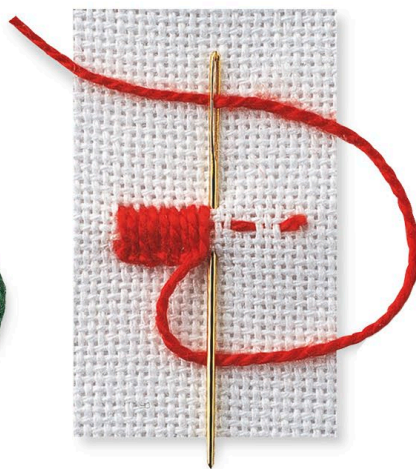
FASTENING OFF A THREAD

Fasten off the thread when it is no less than 10cm (4in) long. Try not to finish too many threads in the same area as this can create an uneven surface, especially in needlepoint.



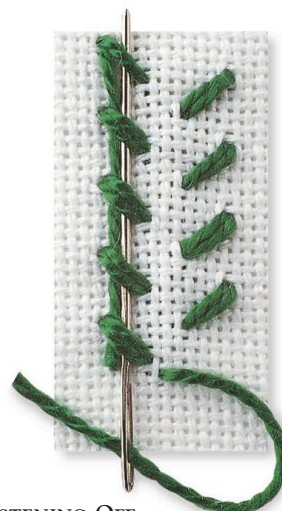
LOST KNOT METHOD

Use this technique for needlepoint and open embroidery stitches. Knot one end of the thread and insert the needle from the front, a short distance along the line to be worked. Continue stitching so the thread is held down at the back by the first stitches. Cut off the knot.



RUNNING STITCH METHOD

Use when working embroidery stitches which are spaced closely together and for needlepoint. Leaving a loose end of thread at the back, work a few small running stitches, and stitch over them. The end can then be darned through the reverse of the stitches.



FASTENING OFF

Take the needle through to the wrong side of the fabric and turn the work over. Pass the needle under the loops at the back of the final few stitches for a distance of about 2.5cm (1in), then clip the end of the thread close to the fabric surface.

WAYS OF WORKING

Holding the fabric in the hand is a familiar sewing technique and some stitches, including looped embroidery stitches, are best worked this way. When the fabric is mounted in a frame, a special two-handed technique is used.

Embroidering in the Hand

Support the area being worked over the forefinger. Hold the needle in the other hand and slide it in and out in a single movement.

LOOPED STITCHES

Loop the thread from one side to the other and use the free thumb to hold it down. Pull the needle through over the working thread. The step-by-step diagrams will indicate the point where the thread should be held.

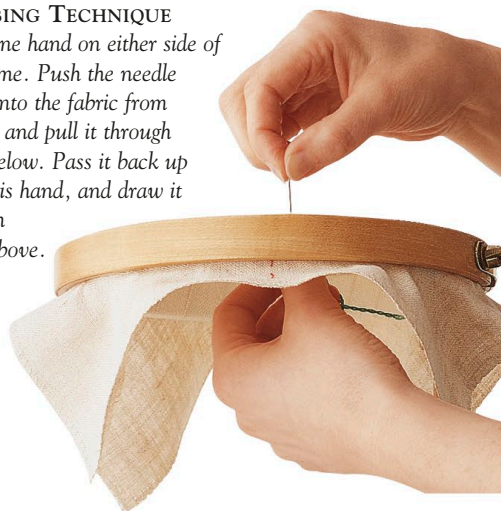


Using Both Hands

Working with a free-standing frame may prove awkward at first but, with practice, both right- and left-handed workers will find that they can stitch quickly and evenly with two hands.

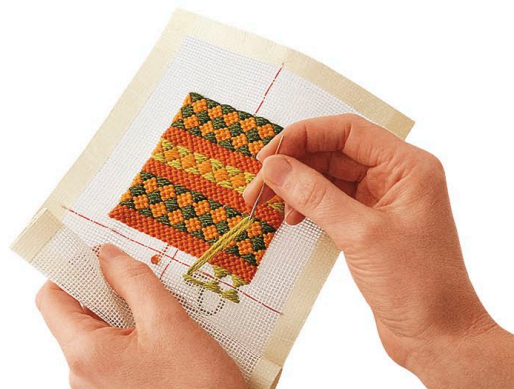
STABBING TECHNIQUE

Keep one hand on either side of the frame. Push the needle down into the fabric from the top and pull it through from below. Pass it back up with this hand, and draw it through from above.



Hand-held Needlepoint

Straight, and some crossed, stitches can be worked in the hand without any problems, but diagonal stitches will cause some distortion.



STITCHING ON CANVAS

Bind the edges of the canvas and start at the far side. Keep the unworked part rolled in one hand, while stitching with the other. Be sure to keep the tension even.

WORKING NEEDLEPOINT STITCHES

Stitches on canvas are worked into the square holes between the woven threads. To avoid splitting the stitches, always try to bring the needle up through an unworked space and take it down into an already worked hole. Do not pull the yarn too tightly or the holes will become enlarged so the canvas shows through.

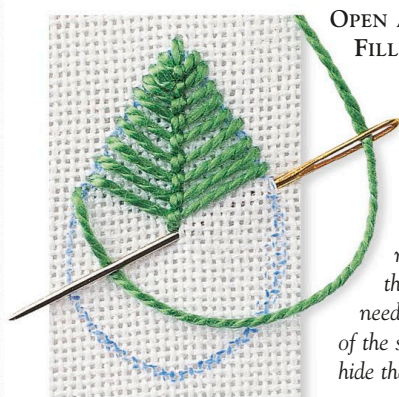


1 Work the first row, then fill in the bottom corner. Start each stitch from an unworked hole and insert the needle in to the base of the stitches in the previous row.

2 Fill the top corner with stitches worked in the opposite direction, ending each one at the top of the last row. Use this method with the stabbing technique.

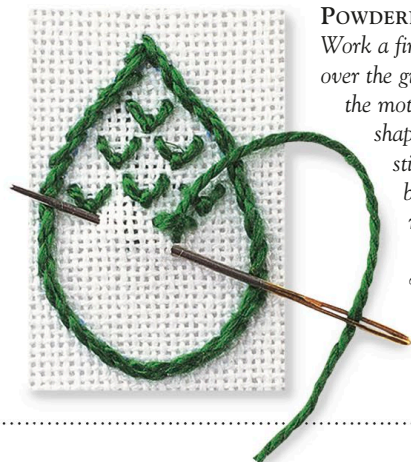
WORKING FILLING STITCHES

Powdered, open, and solid fillings, along with most needlepoint stitches, are worked within a specific area of a design, which may be a naturalistic leaf or petal, or a more regular geometric form. The size and shape of the individual stitches have to be altered to fill the given shape. For open and solid embroidered fillings, this means that the stitches must be worked at different lengths to fit within a curved or zigzag line, or all at the same length to complete a rectangular or square motif. Powdered fillings are worked singly within an outline: their size may be varied to add extra visual interest. Diagonal needlepoint stitches, which have a regular, all-over surface pattern, require part stitches to be worked at the edges of the shape.



OPEN AND SOLID FILLINGS

Start a leaf at the top with a short straight stitch to fill in the point, then work downwards, first increasing, then reducing the length of the stitches. Insert the needle just beyond the edge of the shape so the stitches hide the line.

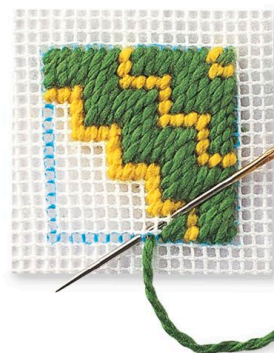


POWDERED FILLINGS

Work a fine outline stitch over the guideline to define the motif, then fill the shape with individual stitches. These can be arranged in a regular pattern or scattered randomly within the leaf.

NEEDLEPOINT FILLINGS

Straight, cross, and star stitches fit easily within a square, but diagonal stitches have to be adapted. Count the intersections carefully, and make part stitches to square off the edges of the area being worked.



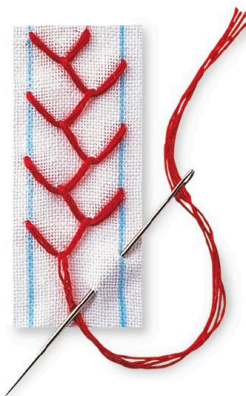
COUNTED THREAD AND FREESTYLE

Embroidery stitches can be worked on either evenweave or plainweave fabric. A regularly spaced effect can easily be created by counting the threads on evenweave; work between guidelines to achieve the same result with freestyle stitching on finer plainweave fabric.



EVENWEAVE FABRIC

Make each stitch over the same number of threads on thread intersections.



PLAINWEAVE FABRIC

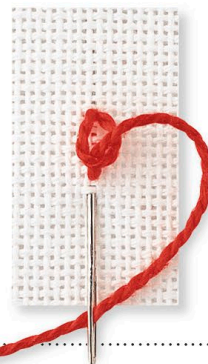
Stitch between two parallel lines drawn on to the fabric with a dressmaker's pen.

TIE STITCHES

These short stitches are used to anchor looped stitches such as chain stitch, in couching, and to bunch together groups of straight stitches.

MAKING A TIE STITCH

Bring the needle up above the long stitch or inside the loop and insert it just below the thread.



WORKING OPENWORK STITCHES

In all types of openwork the background fabric is as important as the stitches themselves, and forms an integral part of the finished piece. It has to be carefully prepared for drawn thread work and for insertion (faggoting) stitches.

Drawn Thread Stitches

The open spaces that give drawn thread work its characteristic lacy appearance are formed by removing some of the woven threads that make up the fabric.



PULLING OUT THE THREADS

Evenweave cotton or linen are the best fabrics to work with. Use the point of a needle to lift up the threads and pull out enough to make an open band or bands of the required width.

Insertion Stitches

To ensure that the space between the two hems remains constant and the stitches are worked regularly, the fabric being joined has to be stitched on to paper before starting.



MOUNTING THE FABRIC

Stitch a narrow hem along each long edge. Draw two parallel lines, 6mm (1/4in) apart on to a strip of heavy paper. With the right sides facing, tack one piece of fabric along each line.

FINISHING OFF

When the final stitches have been completed, take the work off the frame. Press embroidery lightly on the wrong side before mounting.

Blocking

A piece of needlepoint which incorporates diagonal stitches will inevitably become pulled out of shape as it is worked. Any distortion can be remedied by blocking the canvas.

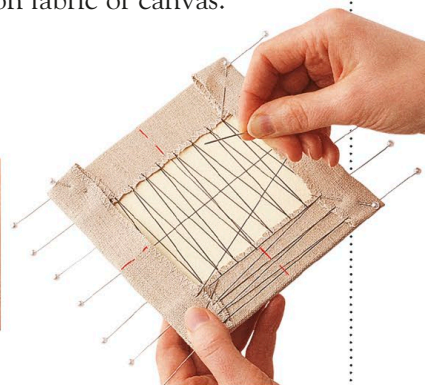
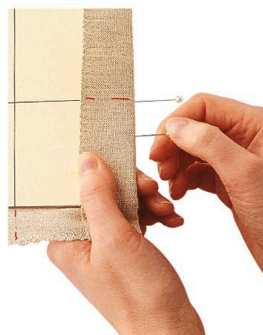
HOW TO BLOCK

Make a template of the finished piece and mark into quarters. Tape to a board and cover with polythene. Place the dampened work face down. Match the centre top edge to the template and pin. Stretch and pin the bottom edge and two sides. Insert more pins at 2.5cm (1in) intervals. Allow to dry.



Mounting

If a project is to be framed it should first be mounted on to board to keep it in shape, whether it is worked on fabric or canvas.



1 Cut the board to size and mark into quarters. Centre it on the wrong side of the fabric and fold back long edges. Pin them to the card from the centre out.

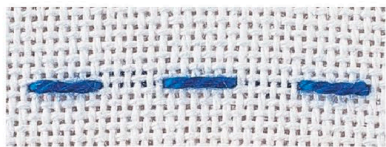
2 Using strong thread, lace the edges together. Do the same with the other two sides. Check the fabric is centred, then tighten up and secure the threads.



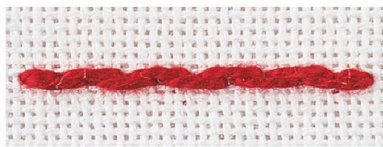
GALLERY OF STITCHES



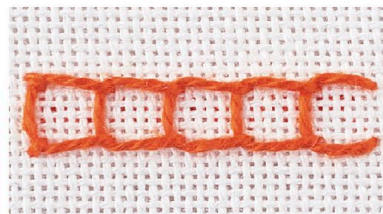
THIS VISUAL REFERENCE CHAPTER
PROVIDES AN OVERVIEW OF ALL THE
STITCHES ILLUSTRATED IN THE BOOK



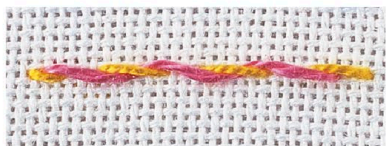
Running (p.39)



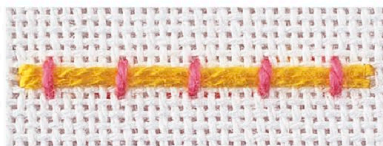
Cable (p.41)



Square Chain (p.44)



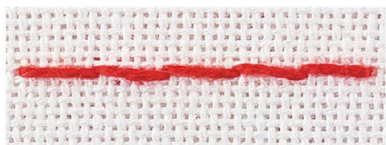
Whipped Running (p.39)



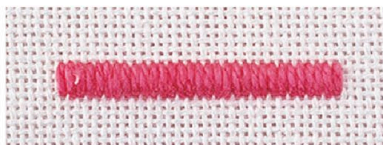
Couching (p.42)



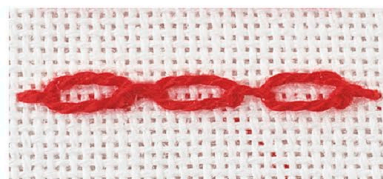
Twisted Chain (p.44)



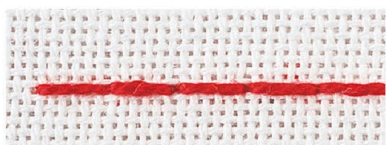
Double Running (p.39)



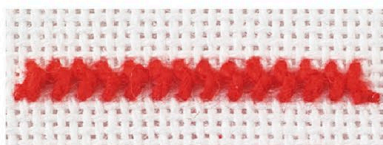
Satin Couching (p.42)



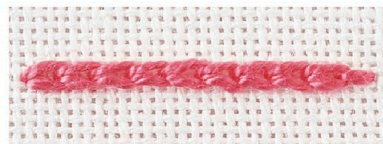
Cable Chain (p.45)



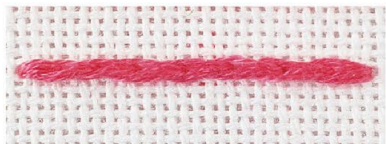
Back (p.40)



Pearl (p.42)



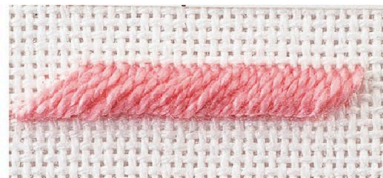
Broad Chain (p.45)



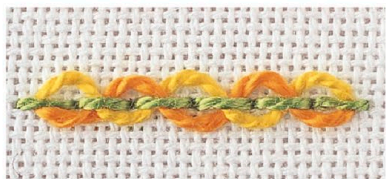
Split (p.40)



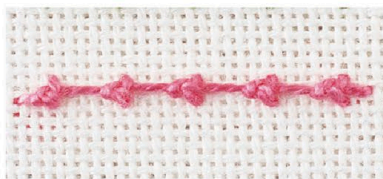
Coral (p.43)



Rope (p.46)



Threaded Back (p.40)



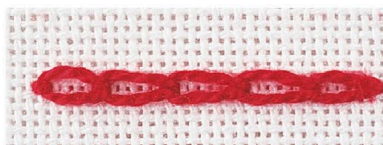
Double Knot (p.43)



Scroll (p.46)



Stem (p.41)



Chain (p.44)



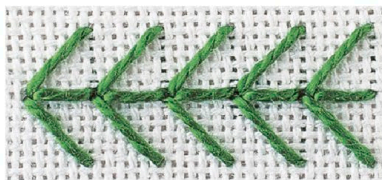
Paris (p.48)



Zigzag (p.51)



Russian Chain (p.54)



Fern (p.48)



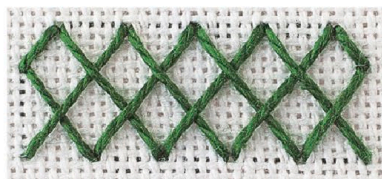
Herringbone (p.52)



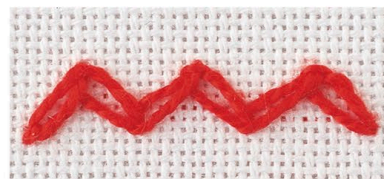
Petal (p.54)



Bosnian (p.49)



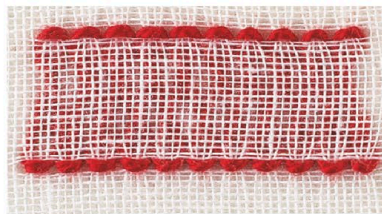
Closed Herringbone (p.52)



Zigzag Chain (p.55)



Chevron (p.49)



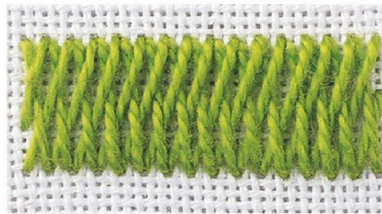
Shadow (p.52)



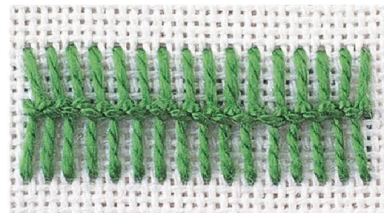
Rosette Chain (p.55)



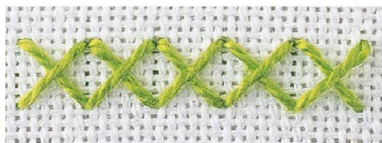
Thorn (p.50)



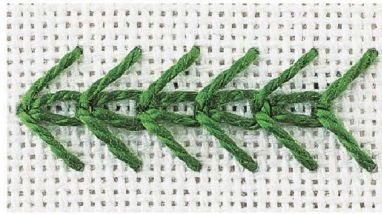
Basket (p.53)



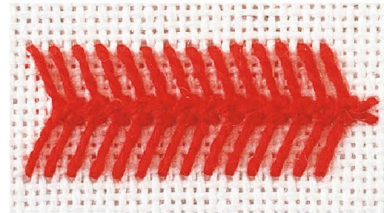
Loop (p.56)



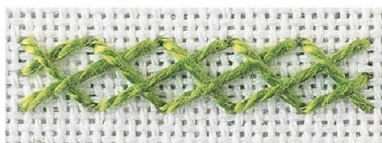
Cross (p.50)



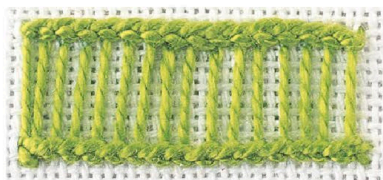
Wheatear (p.53)



Flat Vandyke (p.56)



Long-armed Cross (p.51)



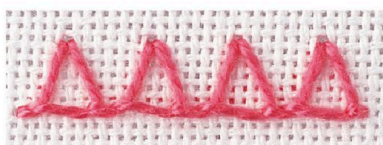
Ladder (p.57)



Blanket (p.58)



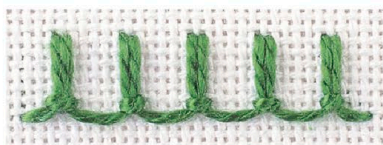
Buttonhole (p.58)



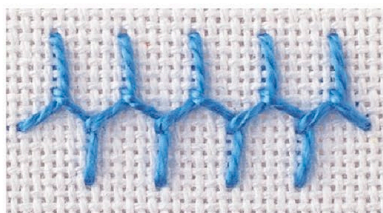
Closed Buttonhole (p.58)



Single Feather (p.58)



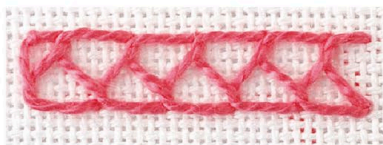
Up and Down Buttonhole (p.59)



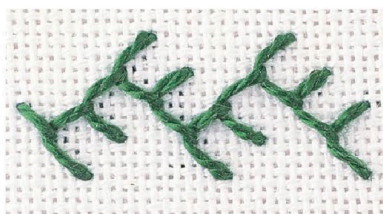
Open Cretan (p.59)



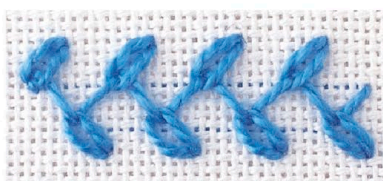
Feather (p.60)



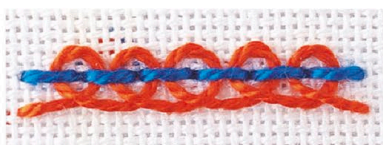
Closed Feather (p.60)



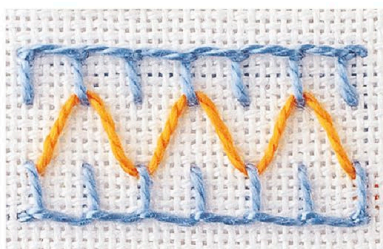
Double Feather (p.61)



Chained Feather (p.61)



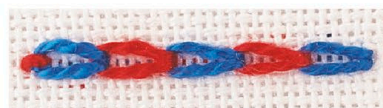
Pekinese (p.63)



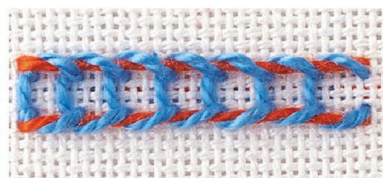
Laced Buttonhole (p.63)



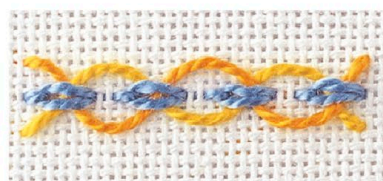
Interlacing Band (p.63)



Magic Chain (p.64)



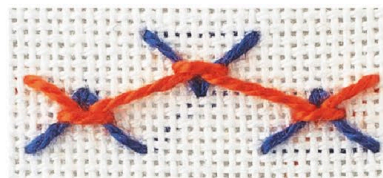
Singalese Chain (p.64)



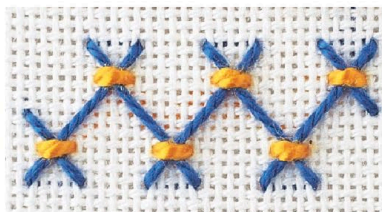
Threaded Chain (p.65)



Guilloche (p.65)



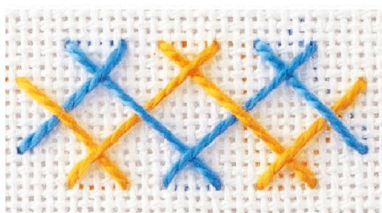
Raised Chevron (p.66)



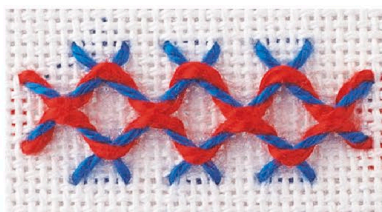
Backstitched Herringbone (p.66)



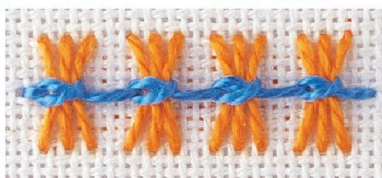
Raised Lattice Band (p.66)



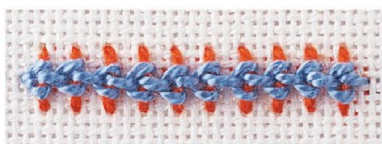
Double Herringbone (p.67)



Twisted Lattice Band (p.67)



Butterfly Chain (p.68)



Raised Chain Band (p.68)



Diagonal Woven Band (p.69)



Striped Woven Band (p.69)



Portuguese Border (p.69)



Straight (p.73)



Arrowhead (p.73)



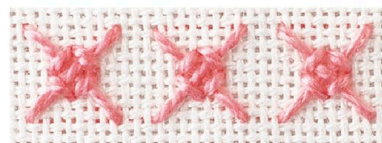
Dot (p.73)



St George Cross (p.73)



Ermine (p.74)



Square Boss (p.74)



Star (p.74)



Woven Star (p.75)



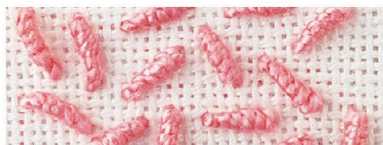
Woven Cross (p.75)



French Knot (p.76)



Pistil (p.76)



Bullion Knot (p.76)



Danish Knot (p.77)



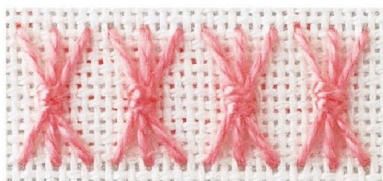
Four-legged Knot (p.77)



Sword (p.77)



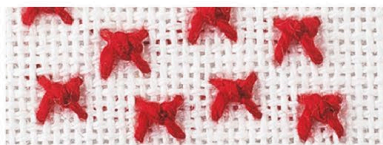
Fly (p.78)



Sheaf Filling (p.78)



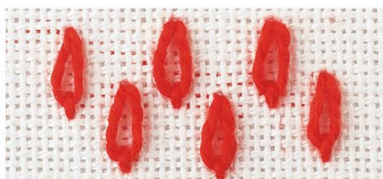
Crown (p.78)



Sorbello (p.79)



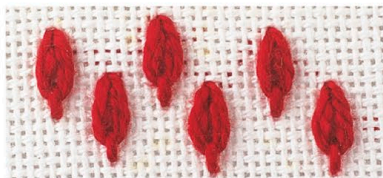
Palestrina Knot (p.79)



Link (p.80)



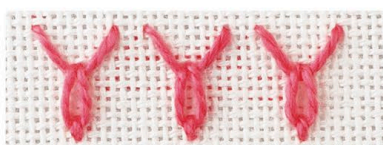
Lazy Daisy (p.80)



Berry (p.80)



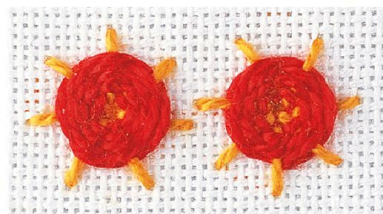
Picot (p.80)



Detached Wheatear (p.81)



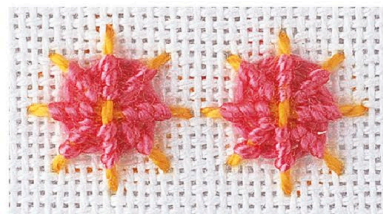
Tulip (p.81)



Woven Spider Web (p.82)



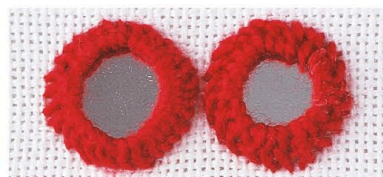
Ribbon Rose (p.82)



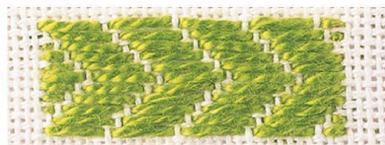
Ribbed Web (p.82)



Buttonhole Wheel (p.82)



Shisha (p.83)



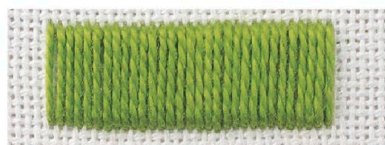
Darning (p.85)



Double Darning (p.85)



Brick and Cross (p.85)



Satin (p.86)



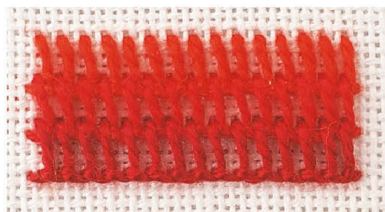
Surface Satin (p.86)



Encroaching Satin (p.86)



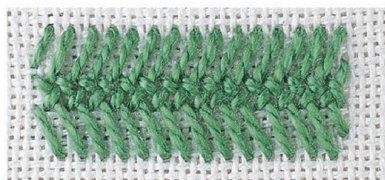
Long and Short (p.87)



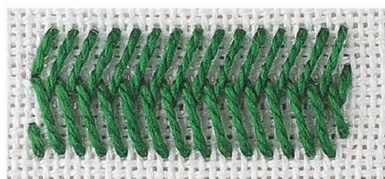
Buttonhole Filling (p.87)



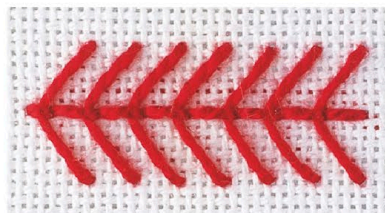
Stem Filling (p.87)



Leaf (p.88)



Open Fishbone (p.88)



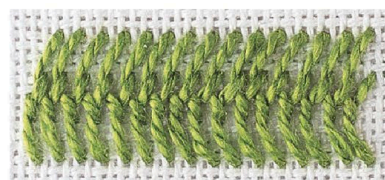
Attached Fly (p.89)



Close Fly (p.89)



Cretan (p.89)



Close Cretan (p.89)



Romanian Couching (p.90)



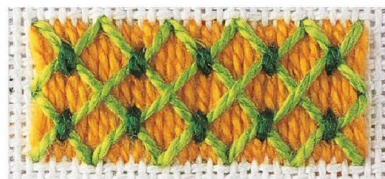
Bokhara Couching (p.90)



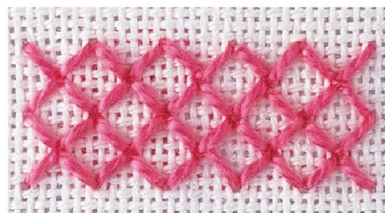
Spiral Couching (p.90)



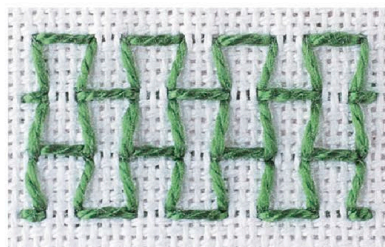
Couched Filling (p.91)



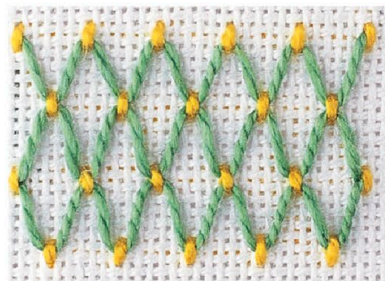
Laidwork (p.91)



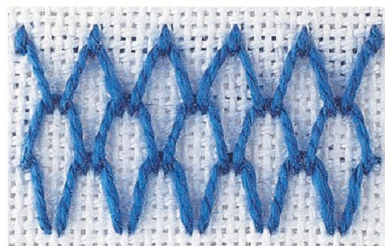
Back Stitch Trellis (p.92)



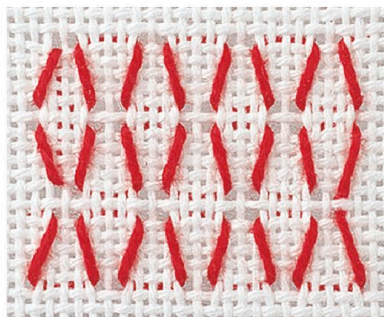
Japanese Darning (p.92)



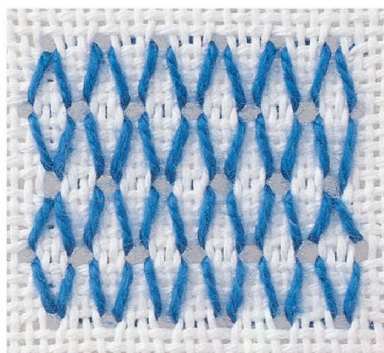
Cloud Filling (p.93)



Wave Filling (p.93)



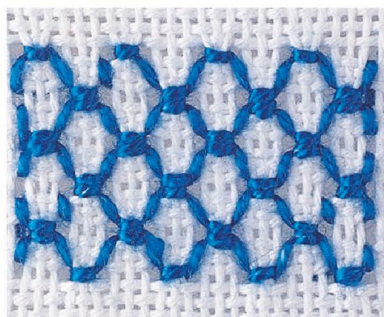
Window Filling (p.97)



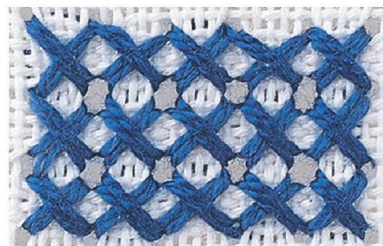
Pulled Wave Filling (p.97)



Three-sided (p.97)



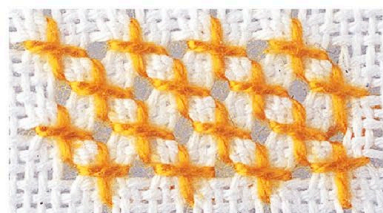
Honeycomb Filling (p.98)



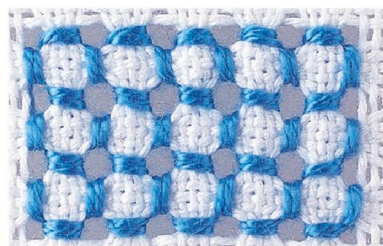
Russian Filling (p.98)



Diagonal Raised Band (p.99)



Ridged Filling (p.99)



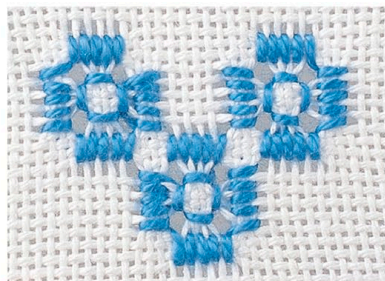
Punch (p.99)



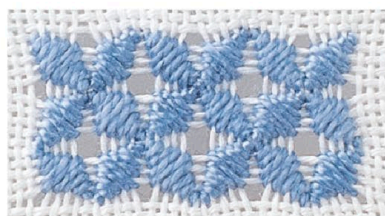
Cobbler Filling (p.100)



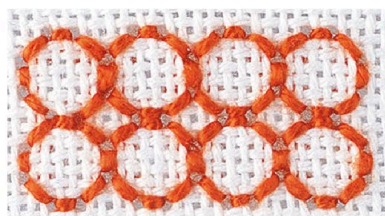
Step (p.100)



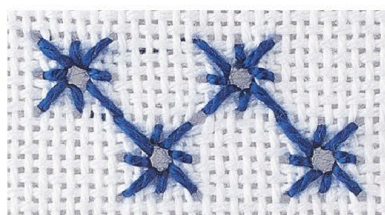
Mosaic Filling (p.101)



Diagonal Satin Filling (p.101)



Back Stitch Rings (p.102)



Algerian Eye (p.102)



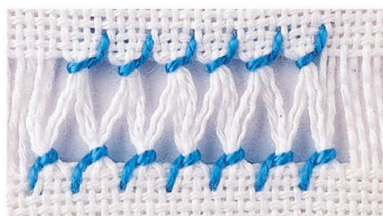
Outlined Diamond Eyelet (p.103)



Single Hem (p.105)



Ladder Hem (p.105)



Serpentine Hem (p.105)



Antique Hem (p.105)



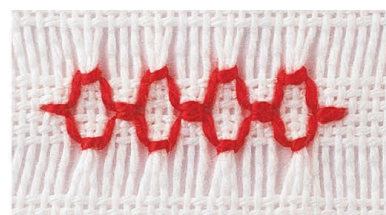
Italian Border (p.106)



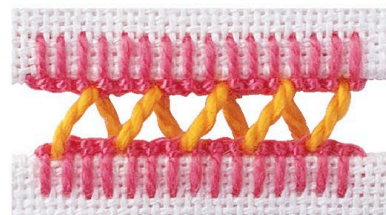
Four-sided (p.106)



Chevron Border (p.107)



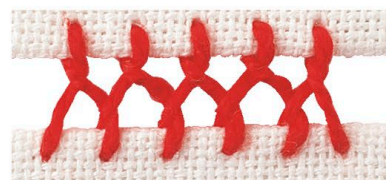
Diamond Border (p.107)



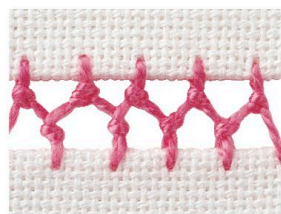
Laced Insertion (p.108)



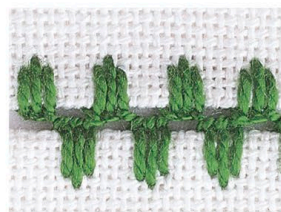
Faggot Bundles (p.108)



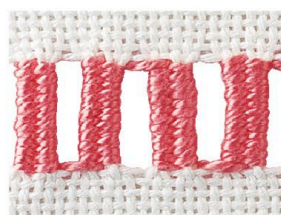
Cretan Insertion (p.108)



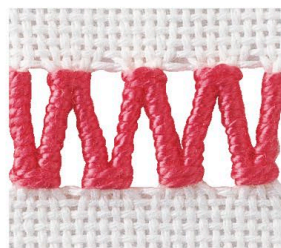
Knotted Insertion (p.109)



Buttonhole Insertion (p.109)



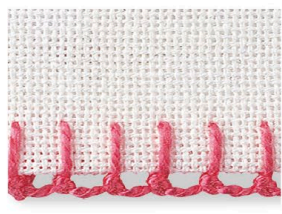
Needleweaving Bars (p.110)



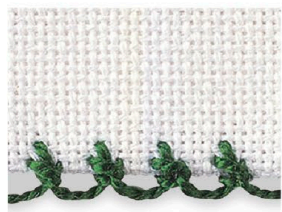
Zigzag Clusters (p.110)



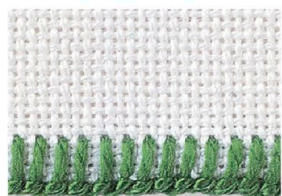
Corded Clusters (p.110)



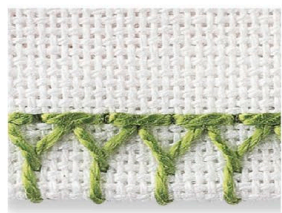
Antwerp Edging (p.112)



Sailor Edging (p.112)



Looped Edge (p.113)



Half Chevron (p.113)



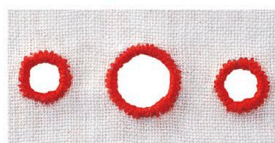
Scalloped Edge (p.114)



Ring Picot Edge (p.114)



Buttonhole Eyelet (p.115)



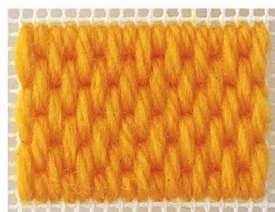
Overcast Eyelet (p.115)



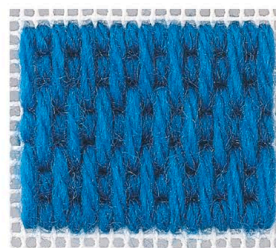
Square Eyelet (p.115)



Upright Gobelin (p.119)



Gobelin Filling (p.119)



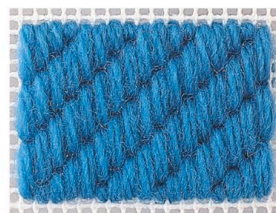
Parisian (p.119)



Hungarian (p.120)



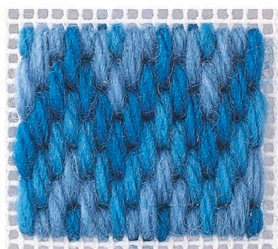
Hungarian Diamond (p.120)



Single Twill (p.121)



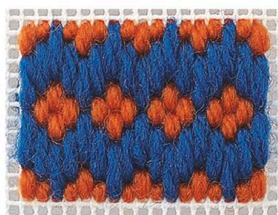
Double Twill (p.121)



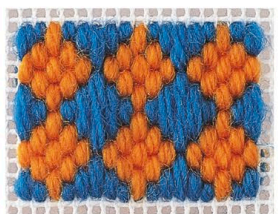
Bargello (p.121)



Chevron (p.122)



Hungarian Ground (p.122)



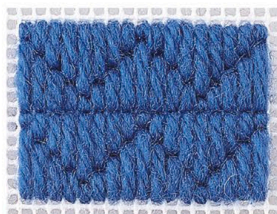
Straight Cushion (p.123)



Scottish Diamond (p.123)



Diamond (p.124)

Long Stitch Triangles
(p.124)

Lozenge (p.125)



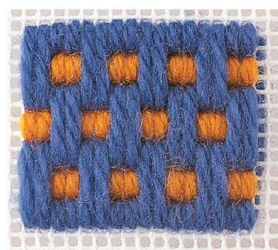
Straight Milanese (p.125)



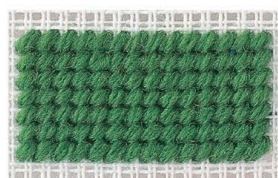
Double Brick (p.126)



Brick Filling (p.126)

Long and Short Brick
(p.127)

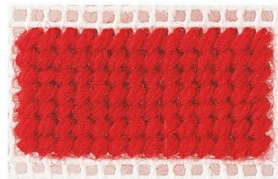
Basket Filling (p.127)



Half Cross (p.129)



Basketweave Tent (p.129)



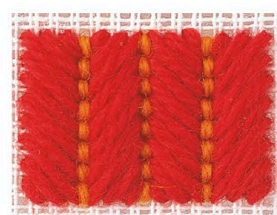
Tent (p.129)



Trammed Tent (p.129)



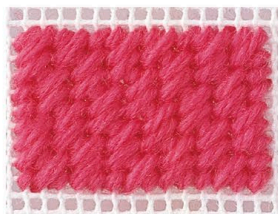
Gobelin (p.130)

Encroaching Gobelin
(p.130)Reversed Sloping Gobelin
(p.131)

Canvas Stem (p.131)



Florence (p.132)



Cashmere (p.132)



Diagonal (p.133)



Byzantine (p.133)



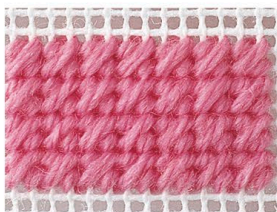
Jacquard (p.134)



Moorish (p.135)



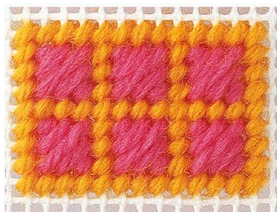
Milanese (p.135)



Mosaic (p.136)



Cushion (p.136)



Scottish (p.137)



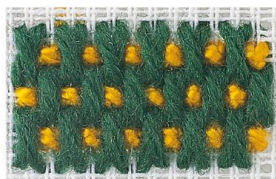
Chequer (p.137)



Cross (p.139)



Diagonal Cross (p.139)



Double Cross (p.139)



Upright Cross (p.140)



Diamond Cross (p.140)



Smyrna Cross (p.140)



Double Leviathan (p.141)



Diagonal Tweed (p.141)



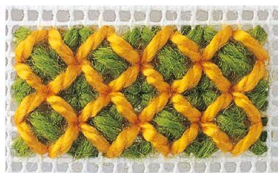
Broad Cross (p.142)



Cross-corner Cushion (p.142)



Brighton (p.143)



Rice (p.143)



Plaited Gobelin (p.144)



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Plait (p.145)



Fishbone (p.145)



Fern (p.146)



Fir (p.146)



Rhodes (p.147)



Half Rhodes (p.147)



Star (p.148)



Eye (p.148)



Diamond Eye (p.149)



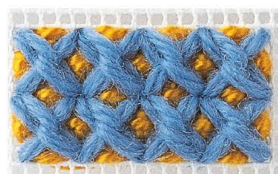
Fan (p.149)



Rya (p.151)



Turkey (p.151)



Houndstooth (p.152)



Knitting (p.153)



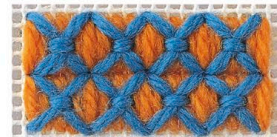
Old Wheatsheaf (p.153)



Tied Gobelin (p.154)



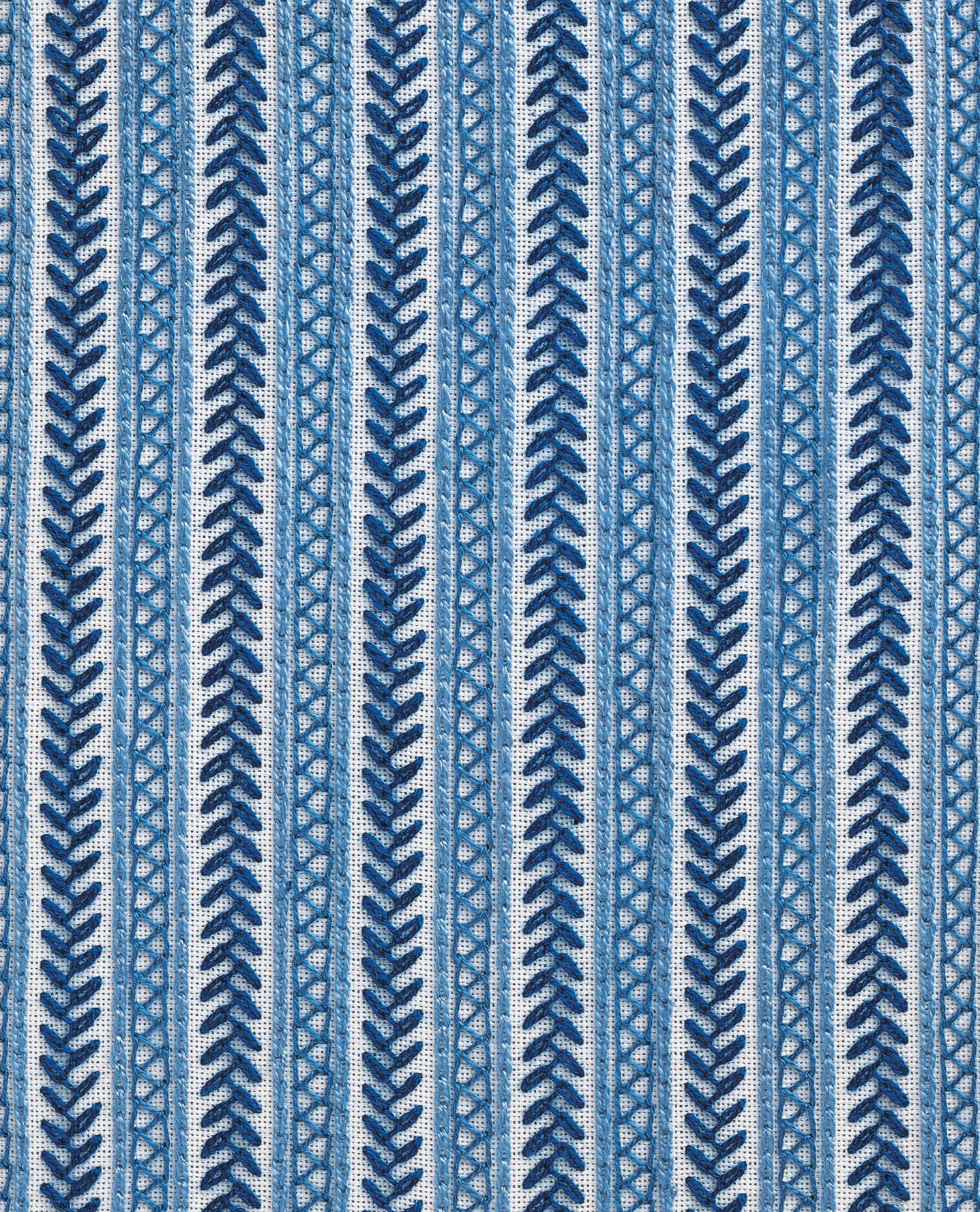
French (p.154)



Pineapple (p.155)



Arrow (p.155)



LINE AND BORDER STITCHES



OUTLINE STITCHES

.....◆.....

BORDER STITCHES

.....◆.....

COMPOSITE BORDER STITCHES

Outline Stitches

THIS GROUP INCLUDES some of the most basic and versatile embroidery stitches, which are all worked continuously in a curved or straight row.

They can be sewn in any thread on any fabric, depending on the effect required, and are employed whenever fine lines and details are needed. Use these stitches to 'draw' designs and motifs, for monograms and lettering, or to define shapes which will be completed with filling stitches. Running and back stitches provide the foundation for some composite stitches and can be interlaced with contrasting threads.

Running 39

Whipped Running 39

Double Running 39

Back 40

Split 40

Threaded Back 40

Stem 41

Cable 41

Couching 42

Satin Couching 42

Pearl 42

Coral 43

Double Knot 43

Chain 44

Square Chain 44

Twisted Chain 44

Cable Chain 45

Broad Chain 45

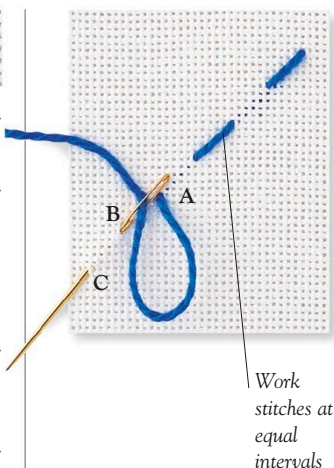
Rope 46

Scroll 46

Running



- LEVEL
Easy
- USES
Simple lines and outlines;
basis for other stitches;
hand sewing and quilting;
reinforcement for cutwork
- METHOD
Regularly spaced straight
stitches of equal length
- MATERIALS
Any fabric; any thread

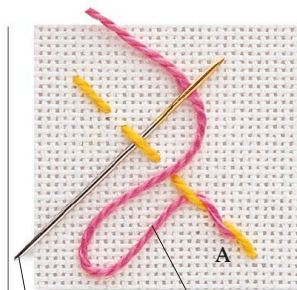


Come up at A, then insert the needle at B. Bring it out again at C. Continue, spacing the stitches evenly and making them all the same length.

Whipped Running



- OTHER NAME
Cordonnet stitch
- LEVEL
Easy
- USES
Straight or curved outlines
- METHOD
Laced running stitch
- MATERIALS
Any fabric; any two
colours and thicknesses for
greater effect; blunt needle
for whipping



Use blunt needle to avoid catching threads

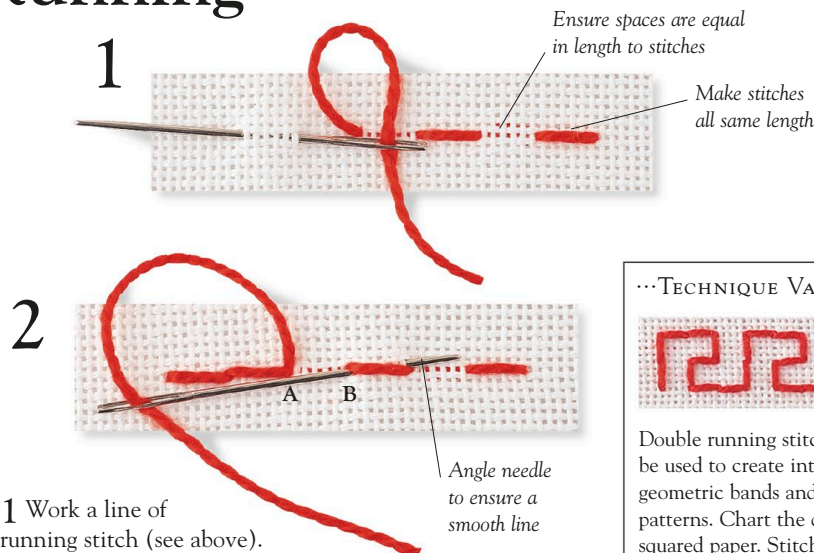
Do not pull lacing thread tightly

Work a foundation of closely spaced running stitch (see left). Using a blunt needle, bring the second thread up at A. Slide the needle under the next stitch from right to left and pull through gently. Continue whipping to the end of the line.

Double Running



- OTHER NAMES
Holbein stitch;
Assisi stitch
- LEVEL
Easy
- USES
With cross stitch; in Assisi
and blackwork
- METHOD
Counted thread stitch
worked with two rows of
running stitch
- MATERIALS
Evenweave fabric; any
embroidery thread



- 1 Work a line of running stitch (see above). Make sure the stitches are all the same length and equal in length to the spaces.
- 2 Fill in the spaces on the return journey. Come out at the top of the previous stitch, at A. Insert the needle just below the start of the next stitch at B. Repeat to the end of the row.

TECHNIQUE VARIATION



Double running stitch can be used to create intricate geometric bands and filling patterns. Chart the design on squared paper. Stitch along the line, working every other stitch. On the return journey, fill in the spaces with a second row of running stitch worked in the opposite direction.

Back



..... LEVEL

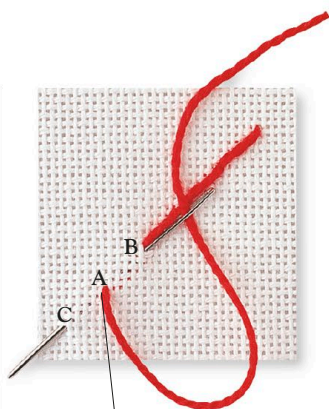
Easy

..... USES

Details and fine outlines, lettering, basis for other composite stitches

..... MATERIALS

Any fabric; any thread – untwisted threads give smooth effect



Ensure B and C are equidistant from A

Come up at **A**. Insert the needle at **B**, then bring it out again one stitch length ahead of **A** at **C**. Insert the needle again at **A** and continue making regular backward stitches in the same way.

Split



..... LEVEL

Easy

..... USES

Outlines; in close rows as filling; padded edge for solid filling stitches

..... MATERIALS

Any fabric; soft, untwisted thread such as stranded cotton or silk floss; sharp needle



Use sharp needle to divide thread easily

Keep stitches regular to create smooth surface

Come up at **A** and work a straight stitch across to **B**. Bring the needle up at **C**, half-way along the stitch, so that it splits the thread. Pull through. Insert the needle at **D** and repeat to continue.

Threaded Back



..... LEVEL

Easy

..... USES

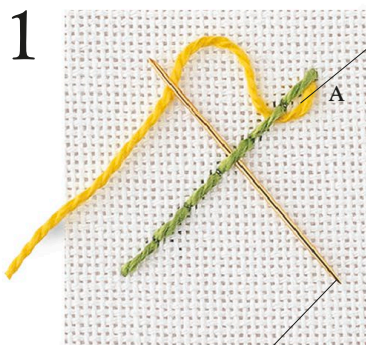
Flexible, decorative outlines and borders

..... METHOD

Row of back stitch interlaced with one or two threads

..... MATERIALS

Any fabric; two or three colours of any thick embroidery thread; blunt needle



Do not pull thread too tightly

Use blunt needle to avoid catching threads

1 Work a foundation of back stitch (see above). Bring the second thread up at **A**. Slide the needle under the next stitch, then pass it back under the following stitch. Continue weaving from side to side.

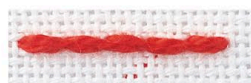
2 Take the thread down at **B** and finish off. For a double-threaded variation bring another thread up at **C** and weave in the same way as before, filling in the gaps.

2



Keep loops even on both sides

Stem

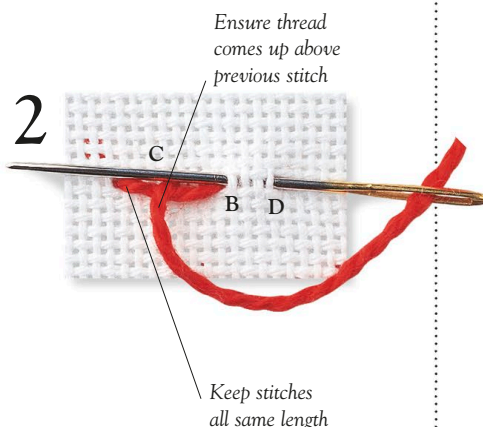
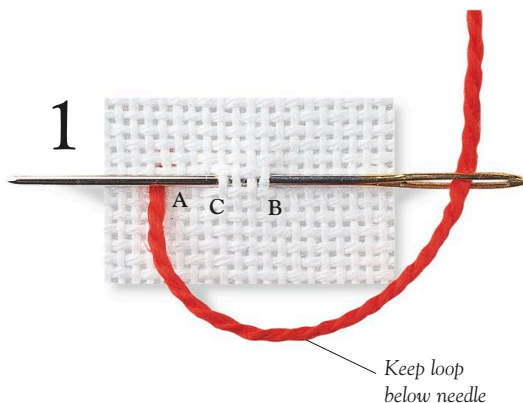


..... OTHER NAMES
Outline stitch;
crewel stitch

..... LEVEL
Easy

..... USES
Outlines; flower stems;
worked in rows as filling

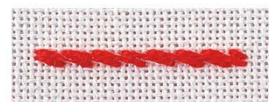
..... MATERIALS
Any fabric;
any embroidery thread
or crewel wool



1 Start at **A**, then insert the needle at **B**. Bring the needle up in the centre at **C**.

2 Insert the needle at **D** and bring it out at the end of the previous stitch, at **B**. Continue making a row of overlapping stitches.

..... TECHNIQUE VARIATION



For a more solid, rope-like effect, work the stitches at an angle.

Cable

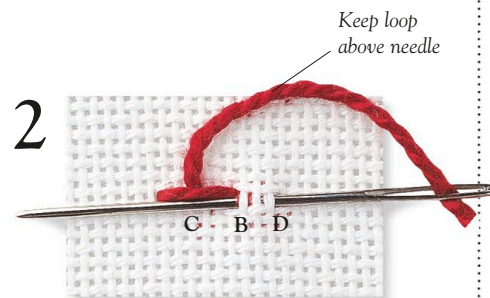
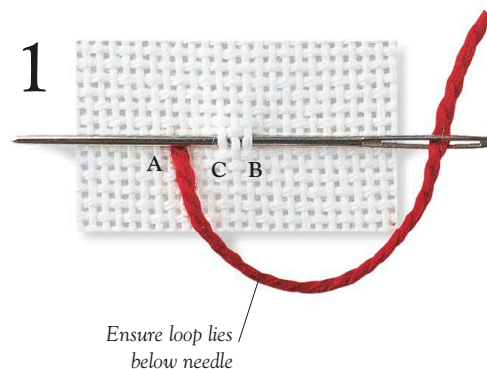


..... OTHER NAMES
Alternating stem stitch;
side-to-side stem stitch

..... LEVEL
Easy

..... USES
Straight and curved
outlines; narrow border

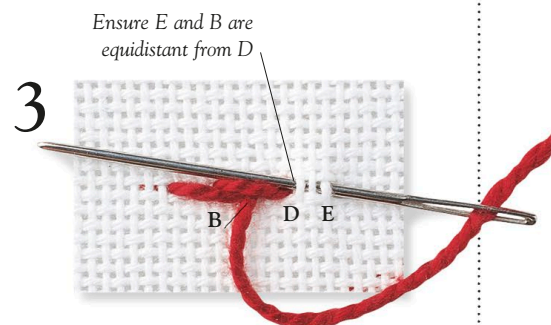
..... MATERIALS
Any fabric;
any embroidery thread



1 Start at **A**, then insert the needle at **B**. Bring the needle up in the centre at **C** and pull through.

2 Insert the needle at **D** and bring it back up at **B**.

3 Keeping the loop below the needle, insert at **E** and come up again at **D**. Repeat steps 2 and 3 to continue stitching.



Couching



..... LEVEL

Easy

..... USES

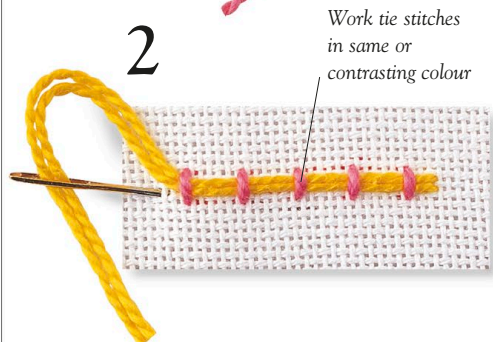
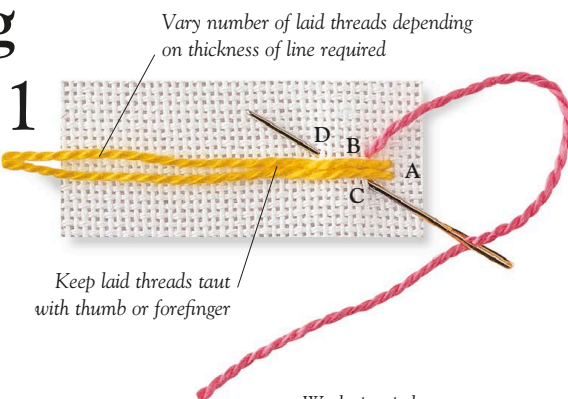
Straight and curved outlines; metal thread work; in rows as filling

..... METHOD

Laid threads held down with small tie stitches

..... MATERIALS

Any closely woven fabric; thick or delicate embroidery threads; finer thread for couching; frame



1 Bring the main threads out at **A** and lay them along the line to be worked. To make the tie stitches (see p.20), come up at **B** using the couching thread. Insert the needle at **C**, over the laid threads, and bring it out at **D** to start the next stitch.

2 Continue working evenly spaced tie stitches over the laid thread to the end of the line. Finish off all threads at the back.

.....STITCH VARIATION.....



Satin couching, known also as trailing stitch, is a variation

of couching, in which the tie stitches are worked very closely together so that the laid thread is completely covered.

Pearl



..... LEVEL

Intermediate

..... USES

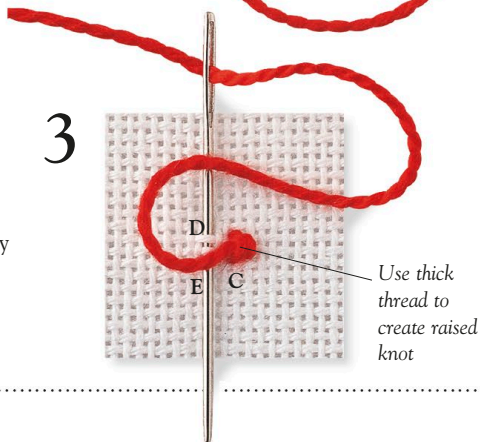
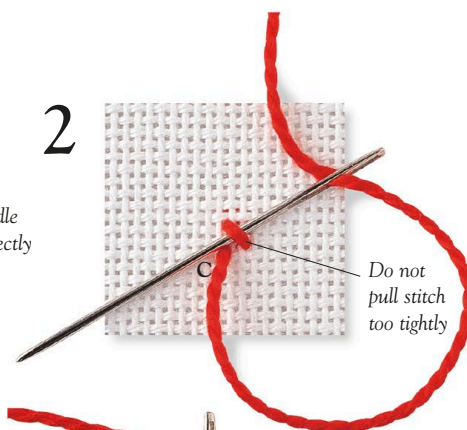
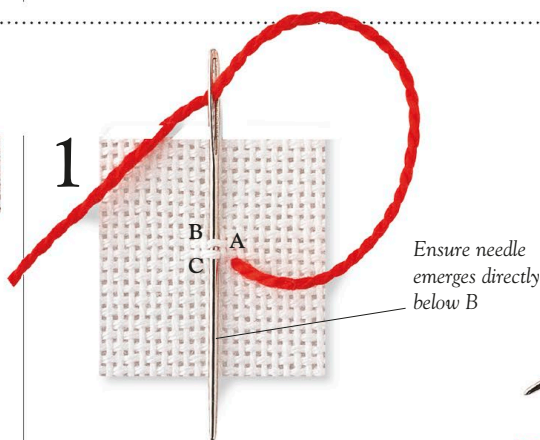
Intricate or straight outlines; monograms

..... METHOD

Knotted stitch, worked in continuous line

..... MATERIALS

Any fabric; thick, non-stranded embroidery thread



1 Start at **A** and make a diagonal stitch up to **B**. Bring the needle out at **C**.

2 Pull the thread to form a loop. Slide the needle under the stitch from right to left.

3 Tighten the knot by pulling the thread gently downwards. Take the needle up to the left and insert at **D** to form the loop for the next stitch. Come out at **E**. Repeat steps 2 and 3 to continue along the row.

Coral



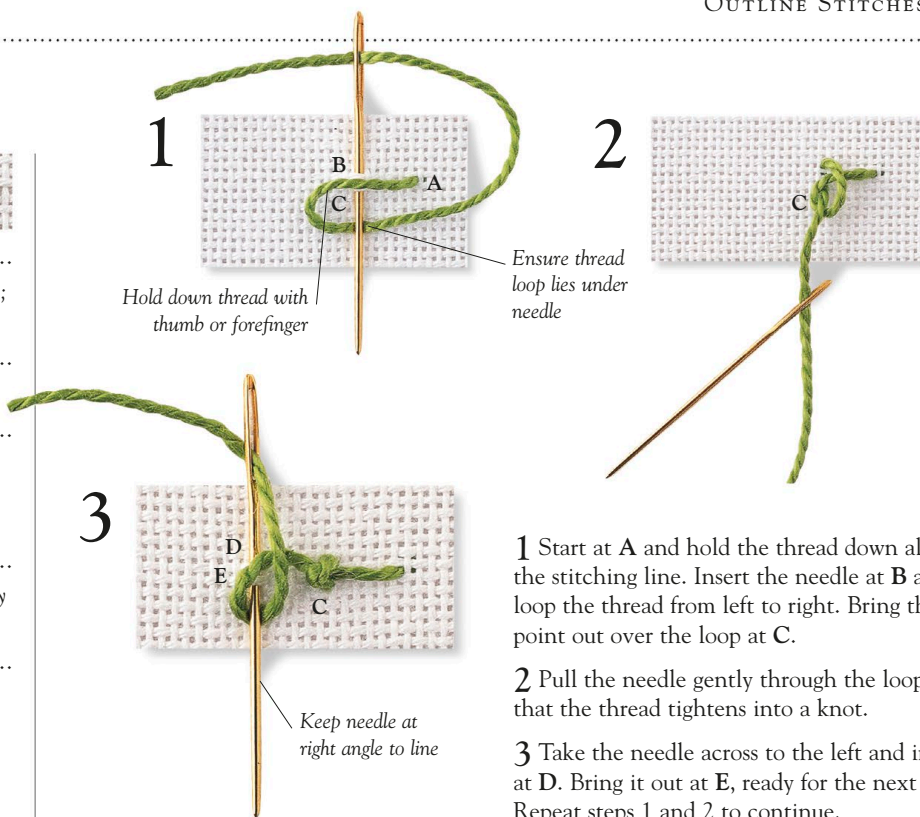
..... OTHER NAMES
Knotted stitch; snail trail;
beaded stitch

..... LEVEL
Easy

..... USES
Straight and curved
outlines; in rows as
textured filling

..... METHOD
Series of closely or widely
spaced single knots

..... MATERIALS
Any fabric; thick,
non-stranded thread



1 Start at A and hold the thread down along the stitching line. Insert the needle at B and loop the thread from left to right. Bring the point out over the loop at C.

2 Pull the needle gently through the loop so that the thread tightens into a knot.

3 Take the needle across to the left and insert it at D. Bring it out at E, ready for the next knot. Repeat steps 1 and 2 to continue.

Double Knot



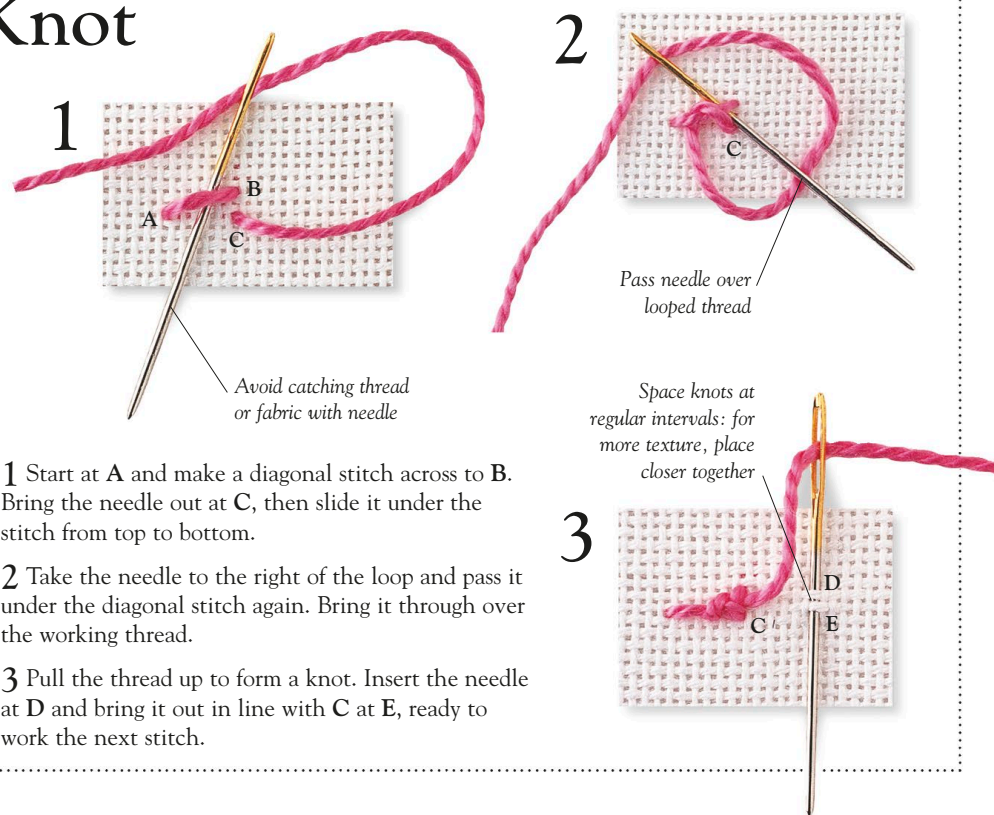
..... OTHER NAMES
Old English knot stitch;
Palestrina stitch;
Smyrna stitch

..... LEVEL
Intermediate

..... METHOD
Knotted stitch, worked in
continuous line

..... USES
Outlines and borders

..... MATERIALS
Any fabric; thick,
non-stranded
embroidery thread



1 Start at A and make a diagonal stitch across to B. Bring the needle out at C, then slide it under the stitch from top to bottom.

2 Take the needle to the right of the loop and pass it under the diagonal stitch again. Bring it through over the working thread.

3 Pull the thread up to form a knot. Insert the needle at D and bring it out in line with C at E, ready to work the next stitch.

Chain



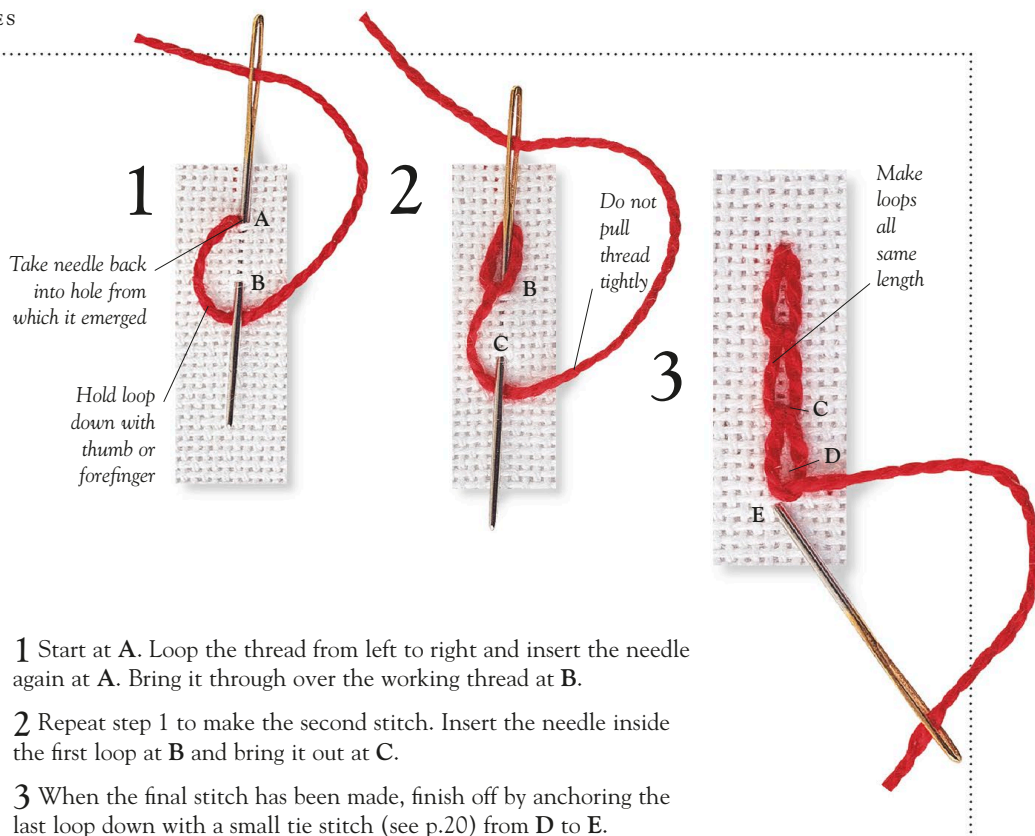
..... OTHER NAMES
*point de chainette;
 Tambour stitch*

..... LEVEL
Easy

..... USES
*Straight lines and curves;
 lettering; in rows
 or spiral as filling*

..... METHOD
*Looped stitch, worked
 from top to bottom*

..... MATERIALS
Any fabric; any thread



1 Start at A. Loop the thread from left to right and insert the needle again at A. Bring it through over the working thread at B.

2 Repeat step 1 to make the second stitch. Insert the needle inside the first loop at B and bring it out at C.

3 When the final stitch has been made, finish off by anchoring the last loop down with a small tie stitch (see p.20) from D to E.

Square Chain



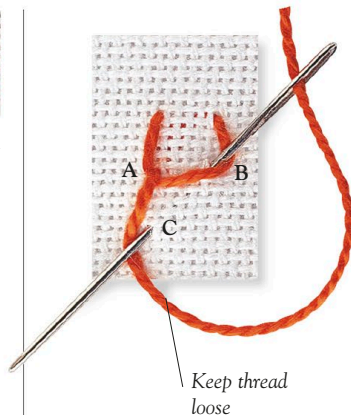
..... OTHER NAMES
*Ladder stitch; Roman
 chain; open chain stitch*

..... LEVEL
Easy

..... USES
*Broad outlines; couching
 stitch; foundation for
 ribbon decoration;
 traditional Indian
 embroidery*

..... METHOD
*Looped stitch, worked
 from top to bottom*

..... MATERIALS
Any fabric; any thread



Come out at A. Insert the needle inside the previous loop at B. Bring it through over the working thread at C, leaving an open loop. Repeat to continue. Anchor the final loop with a tie stitch (see p.20) at each corner.

Twisted Chain

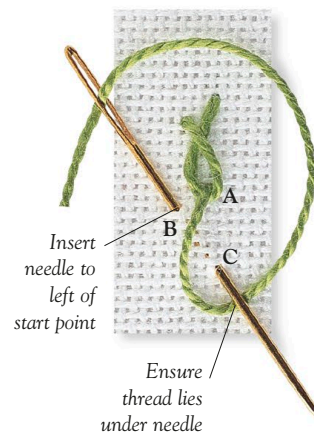


..... LEVEL
Easy

..... USES
*Curved and textured
 outlines*

..... METHOD
*Chain stitch variation
 with crossed loop*

..... MATERIALS
*Any fabric; any thread –
 non-stranded threads
 give best effect*



Come up at A. Loop thread from left to right, insert the needle at B. Come up at C, pull through over the working thread. Repeat to continue. Finish with a tie stitch (see p.20) over the final loop.

Cable Chain

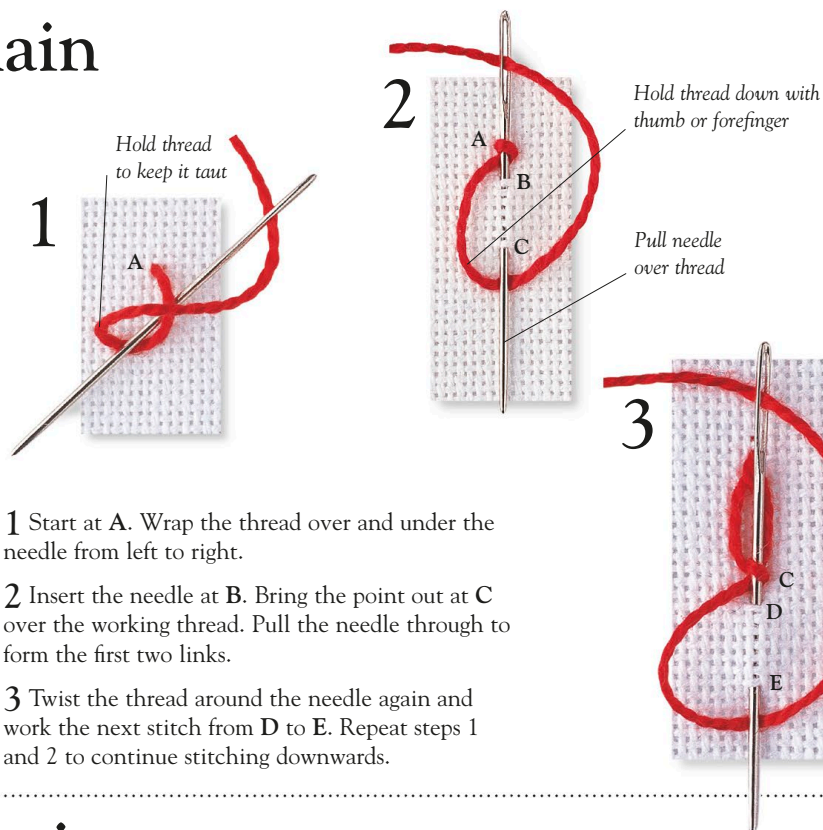


..... LEVEL
Intermediate

..... METHOD
Looped and twisted stitch,
worked from top
to bottom

..... USES
Decorative straight or
curved outlines

..... MATERIALS
Any fabric; any thick
embroidery thread



1 Start at A. Wrap the thread over and under the needle from left to right.

2 Insert the needle at B. Bring the point out at C over the working thread. Pull the needle through to form the first two links.

3 Twist the thread around the needle again and work the next stitch from D to E. Repeat steps 1 and 2 to continue stitching downwards.

Broad Chain



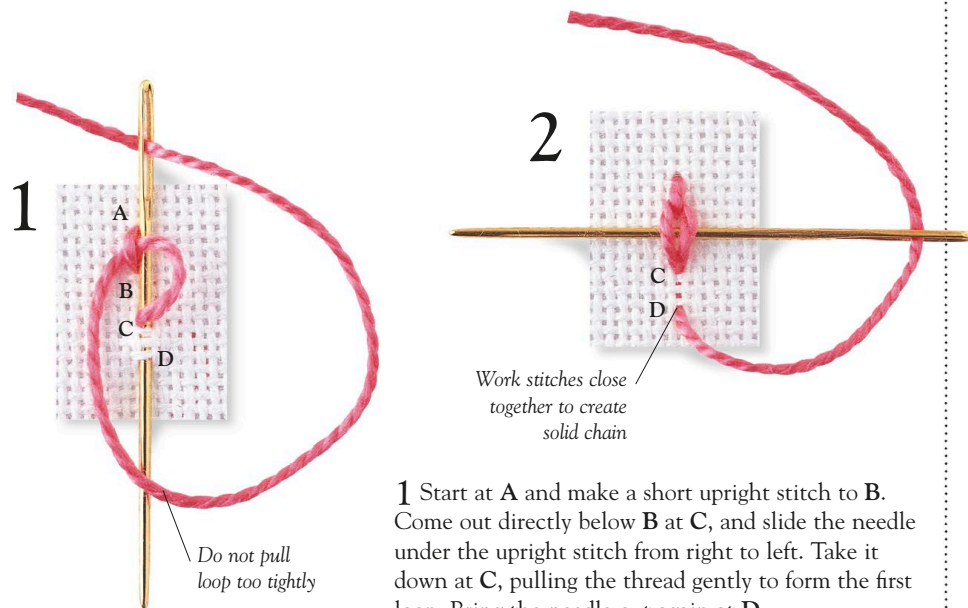
..... OTHER NAME
Reversed chain stitch

..... LEVEL
Intermediate

..... METHOD
Looped stitch, worked
from top to bottom

..... USES
Solid, flexible outline

..... MATERIALS
Any fabric;
firm embroidery thread



1 Start at A and make a short upright stitch to B. Come out directly below B at C, and slide the needle under the upright stitch from right to left. Take it down at C, pulling the thread gently to form the first loop. Bring the needle out again at D.

2 Pass the needle under both sides of the loop, then take it down at D. Repeat from C to continue.

Rope

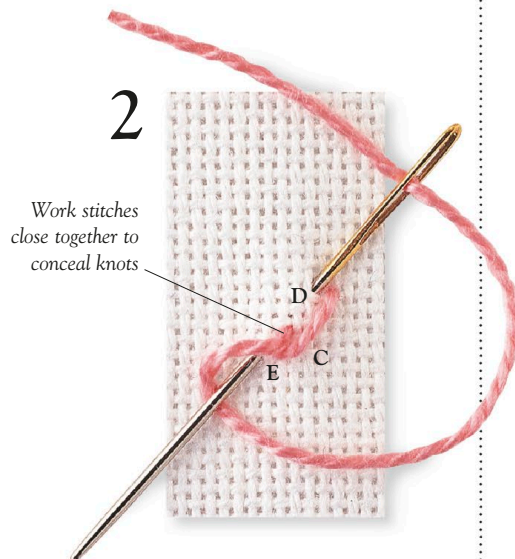
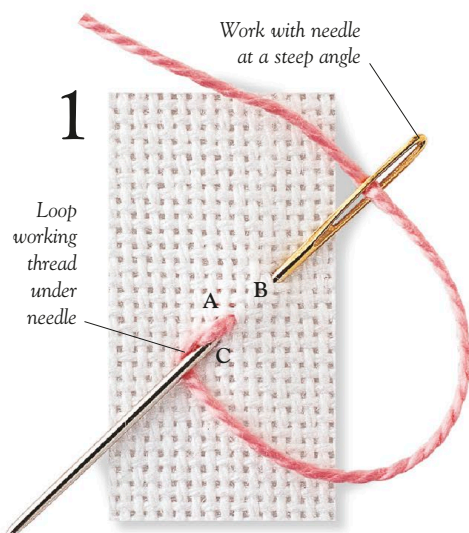


..... LEVEL
Advanced

..... USES
Straight, curved or spiral
outlines

..... MATERIALS
Any fabric; any thick
thread – stranded cotton
gives a smooth effect;
frame

..... TIP
Vary the angle of the
stitches to work
around a curve



1 Start at A. Take the needle diagonally across and insert at B, then bring it up below and to the left of A, at C.

2 Pull the needle over the working thread to form a small knot at the base of the stitch. Insert the needle at D and bring it up at E to make the next stitch. Repeat this step to continue.

Scroll



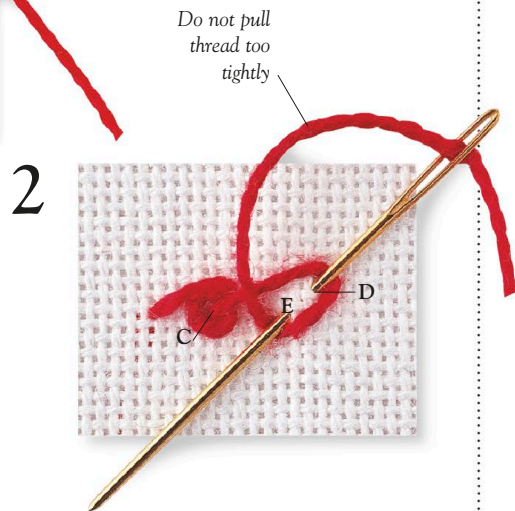
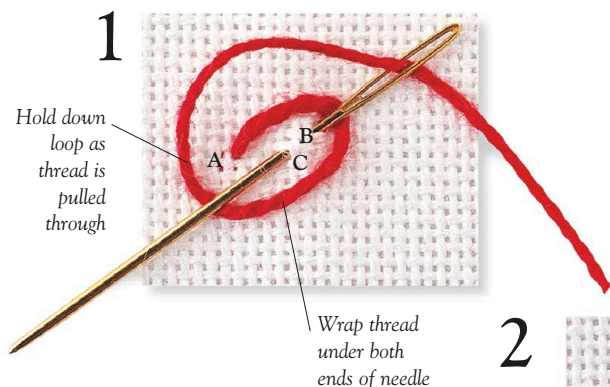
..... OTHER NAME
Single knotted line stitch

..... LEVEL
Intermediate

..... USES
Decorative outlines

..... METHOD
Looped knot stitch

..... MATERIALS
Any fabric; firm, non-
stranded embroidery
thread; frame



1 Start at A. Take the needle diagonally across and insert at B. Bring the point out at C, so that it lies at an angle. Wrap the working thread clockwise under the needle.

2 Pull the needle through gently, keeping the loop in shape. Insert at D and bring the point through at E, so that the needle lies at the same angle used for the previous stitch. Repeat the sequence to continue.

Border Stitches

THIS IS THE largest, most widely used group of stitches and includes flat, looped and knotted techniques. Border stitches are used to create broad, decorative straight lines, frames, and edgings. They can be worked in straight or curved rows, singly as outlines or repeated to form a filling to cover a larger area. Use plainweave fabric for freestyle stitching or evenweave to produce the more regular stitches of counted thread work. Mount the fabric in a frame to prevent it puckering and to keep the stitches even, especially those such as herringbone which are made up of long straight stitches.

Paris 48

Fern 48

Bosnian 49

Chevron 49

Thorn 50

Cross 50

Long-armed Cross 51

Zigzag 51

Herringbone 52

Closed Herringbone 52

Shadow 52

Basket 53

Wheatear 53

Russian Chain 54

Petal 54

Zigzag Chain 55

Rosette Chain 55

Loop 56

Flat Vandyke 56

Ladder 57

Blanket 58

Buttonhole 58

Closed Buttonhole 58

Single Feather 58

Up and Down Buttonhole 59

Open Cretan 59

Feather 60

Closed Feather 60

Double Feather 61

Chained Feather 61

Paris



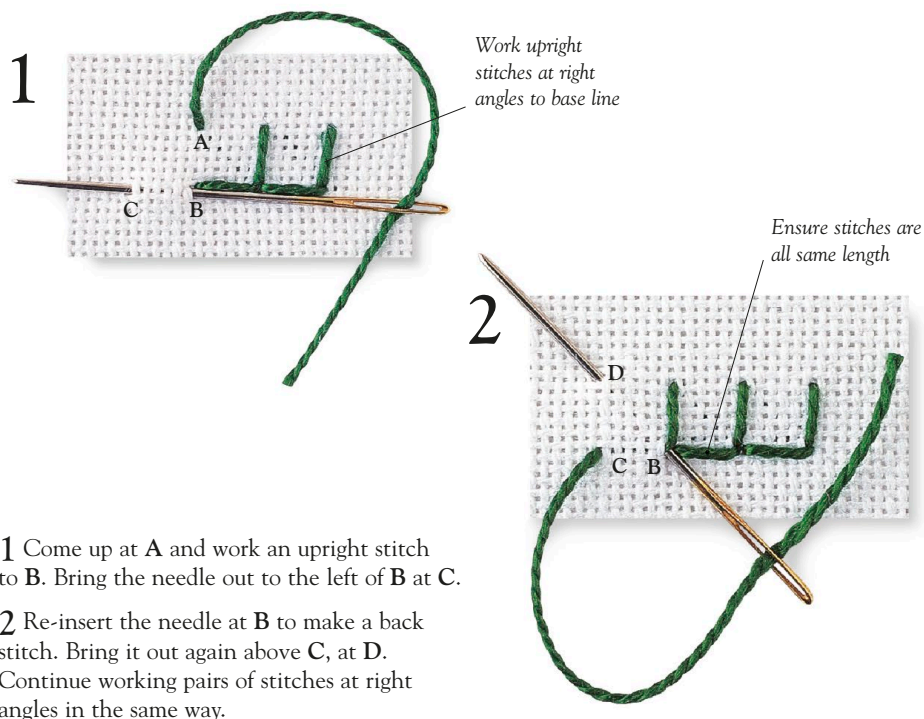
..... OTHER NAME
Open square stitch

..... LEVEL
Easy

..... USES
Light border; in rows
as filling

..... METHOD
Back stitch variation with
upright branches

..... MATERIALS
Evenweave fabric; any
thread



Fern



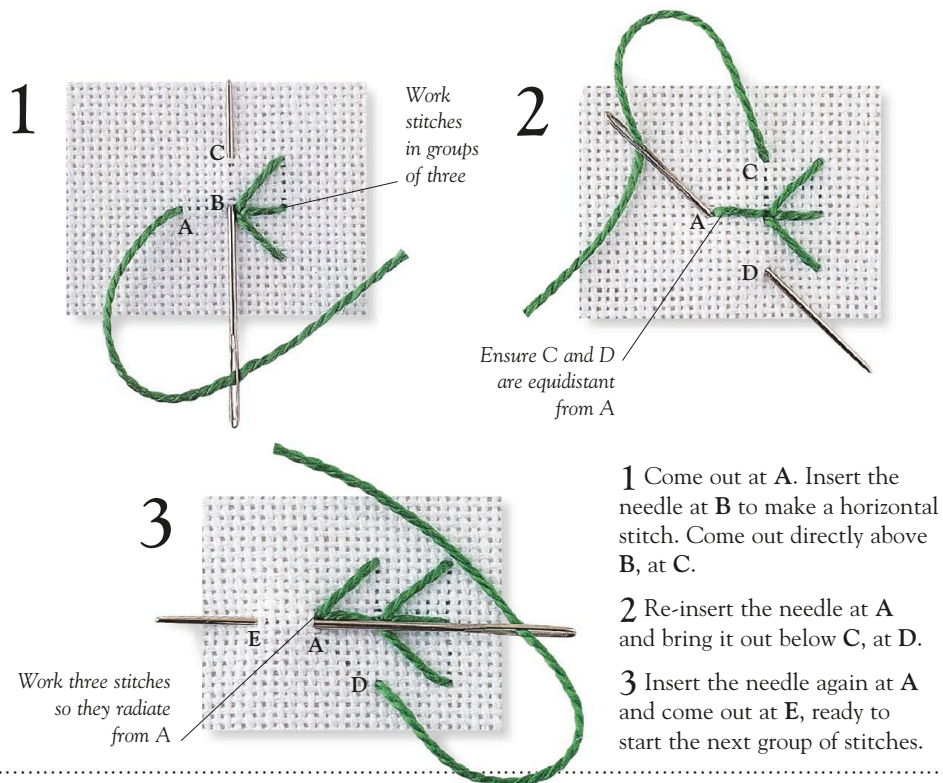
..... OTHER NAME
Fern leaf stitch

..... LEVEL
Easy

..... USES
Leaf veins and delicate
foliage sprays

..... MATERIALS
Any fabric; any thread

..... TIP
Vary length of stitches
when working on a curve



Bosnian



..... LEVEL
Easy

..... USES

Straight borders or
outlines; in rows as filling

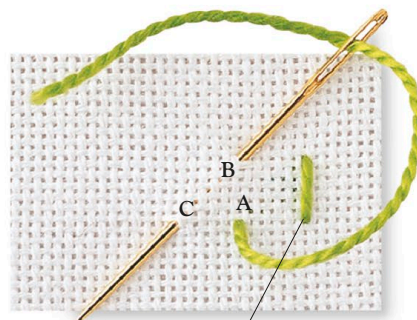
..... METHOD

Worked horizontally in
two journeys

..... MATERIALS

Any fabric; any thread

1

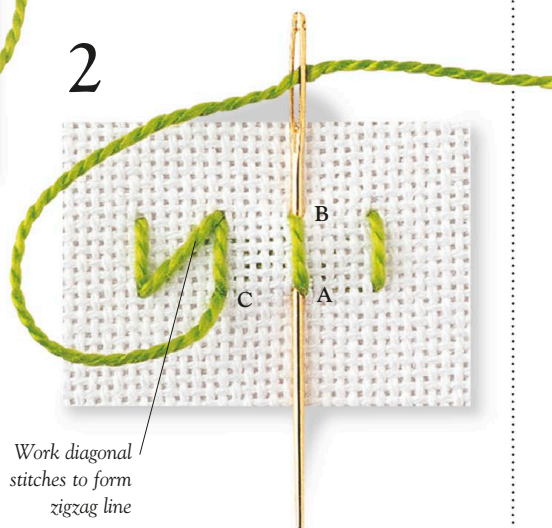


Ensure stitches are
all same height

1 Come up at A and make an upright
stitch to B. Bring the needle out to the
left of A, at C. Continue working a row
of evenly spaced straight stitches.

2 Fill the spaces with slanting stitches.
Come up at C, insert the needle at B,
then bring it out at A. Repeat to the
end of the row.

2



Work diagonal
stitches to form
zigzag line

Chevron



..... LEVEL
Easy

..... USES

Straight border; in close
rows as light filling; in
smocking as surface
honeycomb stitch

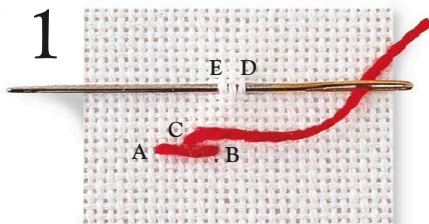
..... METHOD

Worked horizontally
between parallel lines

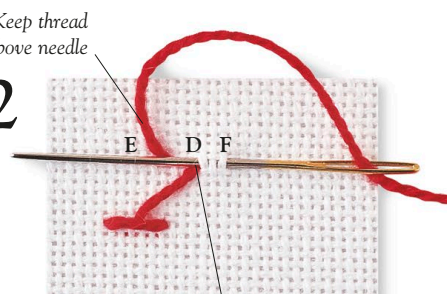
..... MATERIALS

Any fabric; any thread

1



2



Ensure E and F are
equidistant from D

1 Start at A and make a horizontal
straight stitch to B. Bring the needle
out at the centre of the stitch, at C.
Take the needle up to the right and
insert it at D, then bring it out in
line with D, at E.

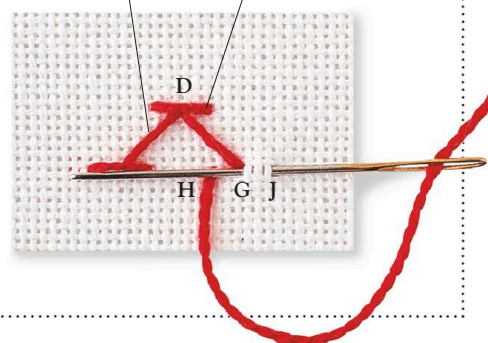
2 Take the needle to the right and insert
it at F. Come out again at D.

3 Take the needle down and insert at G,
then come out at H. Insert the needle to
the right, at J, and bring it out again at
G. Repeat the sequence to continue.

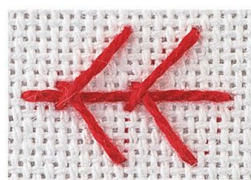
Work diagonal stitches
at consistent angles

Make all horizontal
stitches same length

3



Thorn



..... LEVEL
Easy

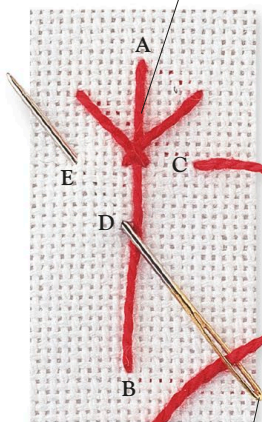
..... USES
Curved floral sprays and
foliage; straight borders

..... METHOD
Laid thread couched down
(see p.42) with pairs of
crossed stitches

..... MATERIALS
Any fabric; any
embroidery thread –
fine threads give a feathery
appearance; frame

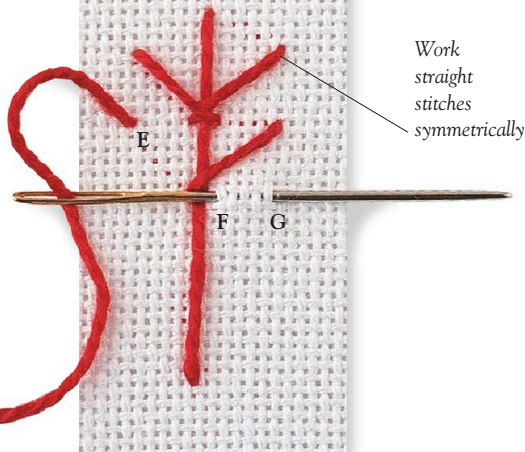
1

Hold laid thread
in place with
diagonal stitches



Insert needle at
an angle

2



1 Start at A and, following the line to be worked, make a long stitch to B. Use a second thread to work the couching stitches. Come up at C and take the needle across the laid thread to insert at D. Bring the needle out at E.

2 Insert the needle at F and bring it out at G, ready to make the next diagonal stitch. Make further pairs of stitches in the same way along the laid thread.

Cross



..... OTHER NAMES
Berlin stitch;
sampler stitch

..... LEVEL
Easy

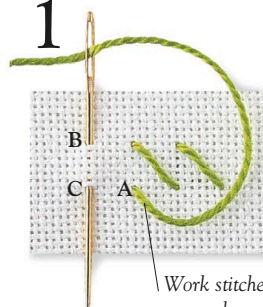
..... USES
Geometric designs;
charted patterns; lettering

..... METHOD
Worked over equal
number of horizontal
and vertical threads

..... MATERIALS
Evenweave fabric; any
embroidery thread

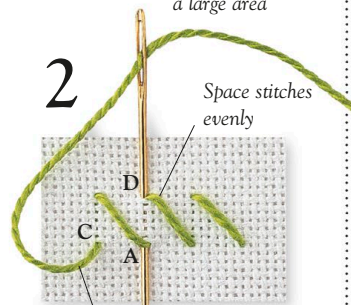
To work in rows:

1



Work stitches in
rows when covering
a large area

2



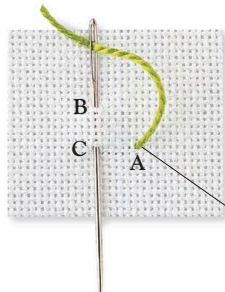
Ensure top stitches all
lie in same direction

1 Come up at A, insert the needle at B and come out at C. Repeat to make a series of evenly spaced diagonal stitches.

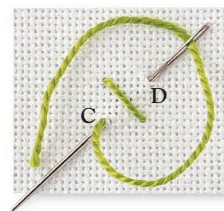
2 Work the top stitches in the opposite direction. Take the needle across from C and insert at D. Come out again at A. Repeat to complete the row.

To work stitches singly:

1



2



Work stitches singly when
covering a small area

1 Start at A. Take the needle diagonally left and insert at B, then bring it out at C.

2 Insert the needle at D to complete the cross. Bring the needle out at C to work the next stitch.

Long-armed Cross



..... OTHER NAMES
 Plaited Slav stitch;
 long-legged cross stitch

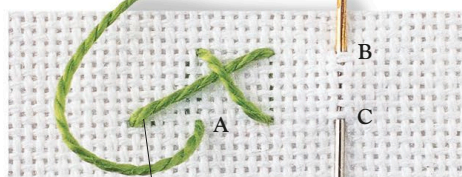
..... LEVEL
 Intermediate

..... USES
 Straight frame or border;
 in rows as filling

..... METHOD
 Cross stitch variation
 worked horizontally

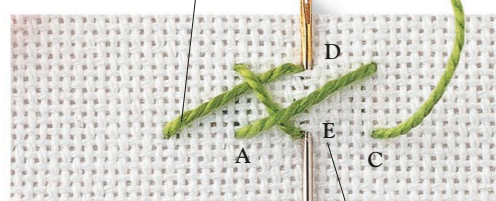
..... MATERIALS
 Evenweave fabric; thick
 embroidery threads –
 heavier threads give a
 more raised appearance

1



Work over
 twice as many
 horizontal as
 vertical threads

2



Work stitches
 in pairs

Ensure A and C
 are equidistant
 from E

1 Come up at A and make a long diagonal stitch to B. Come out directly below B, at C.

2 Take the needle back and insert at D, then bring it out directly below, at E. Repeat these two steps to the end of the row.

Zigzag



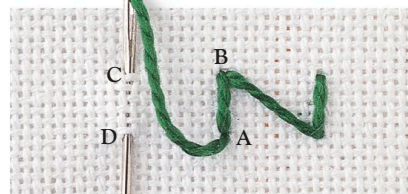
..... LEVEL
 Easy

..... USES
 Open outline; in close
 rows as open filling

..... METHOD
 Alternate upright and
 diagonal stitches, worked
 horizontally in two
 journeys

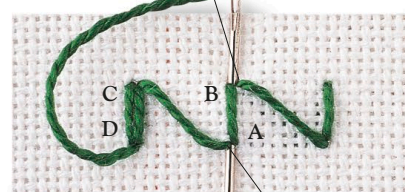
..... MATERIALS
 Any fabric; any thread –
 fine twisted threads give
 a more open effect

1



Work second
 journey in
 opposite direction

2



Pass needle
 through holes
 made by first row

1 Come up at A and insert the needle directly above, at B. Bring it out again at A and make a diagonal stitch to C. Come up below C, at D. Continue to the end of the row, finishing with an upright stitch.

2 Take the needle down again at C and bring it up at D to make a second upright stitch. Insert at B to make a diagonal stitch, then come up at A. Repeat this step until all the crosses are complete.

Herringbone



..... OTHER NAMES
*Russian cross stitch;
 fishnet stitch*

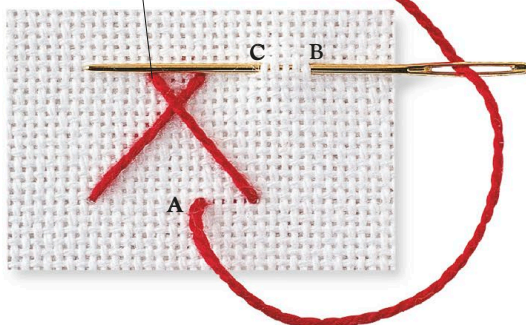
..... LEVEL
Easy

..... USES
*Decorative straight edging;
 base for composite
 stitches; in rows
 as open filling*

..... MATERIALS
*Evenweave fabric; any
 embroidery thread*

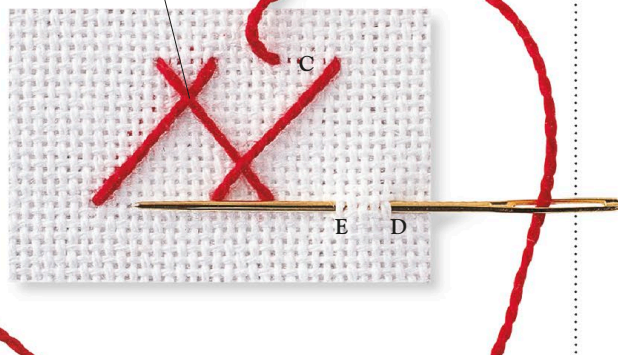
Keep stitches
 spaced evenly
 and equal
 in length

1



2

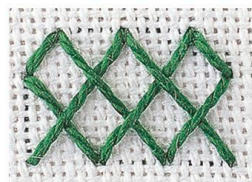
Cross diagonal stitches
 at top and bottom



1 Come up at A, take the needle diagonally up to B and insert. Bring it out at C, making a small back stitch.

2 Take the needle down and insert at D, then bring it through at E. Repeat these two steps to the end of the row.

Closed Herringbone



..... OTHER NAME
Double back stitch

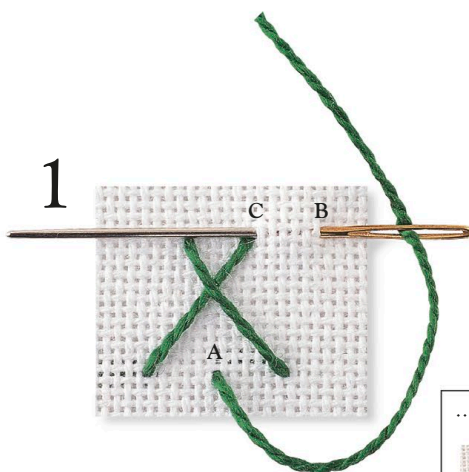
..... LEVEL
Intermediate

..... METHOD
Herringbone variation

..... USES
*Open border; in rows as
 lattice filling*

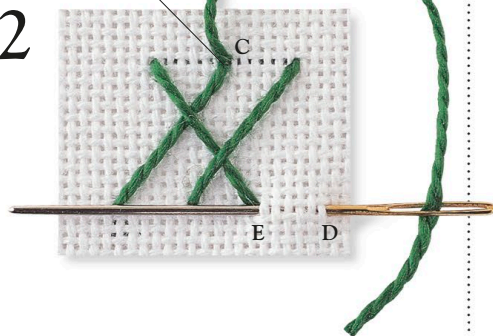
..... MATERIALS
*Evenweave fabric; any
 thread; frame*

1



2

Stitches
 touch at top
 and bottom



1 Come up at A and make a diagonal stitch across to B. Bring the needle out on the same level, at C.

2 Take the needle down to D and insert, then come through at E. Repeat these two steps to continue.

STITCH VARIATION



Shadow stitch is formed when closed herringbone stitch is worked on the reverse side of a semi-transparent material.

The design is outlined with back stitch and the crossed threads form a dense band of colour, which shows through the fabric. Mount fabric in a frame.

Basket



..... LEVEL
Advanced

..... USES

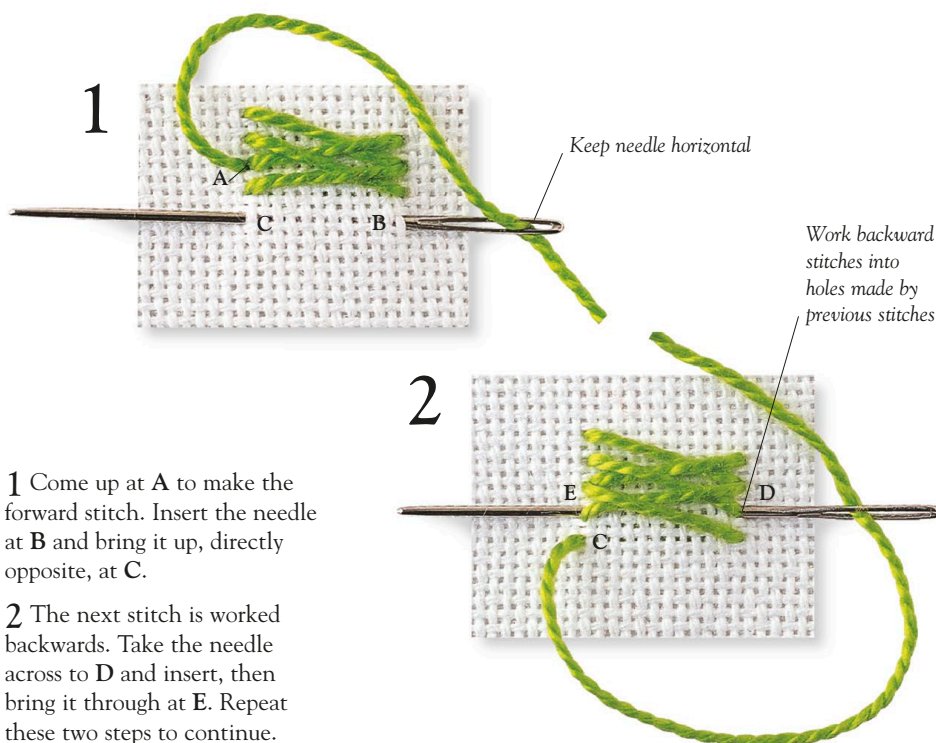
Straight bands and borders; in rows as a filling

..... METHOD

Alternate forward and backward stitches, worked downwards between two parallel lines

..... MATERIALS

Any fabric; stranded thread gives a smoother finish



1 Come up at A to make the forward stitch. Insert the needle at B and bring it up, directly opposite, at C.

2 The next stitch is worked backwards. Take the needle across to D and insert, then bring it through at E. Repeat these two steps to continue.

Wheatear



..... LEVEL
Intermediate

..... USES

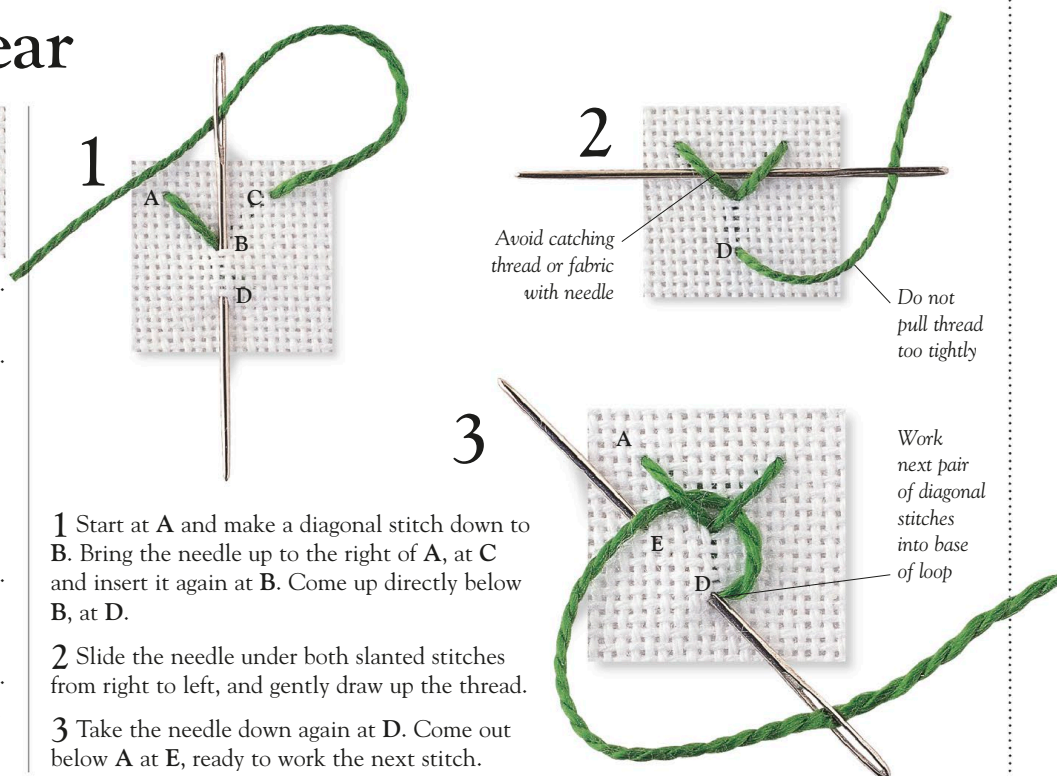
Straight or gently curved outlines; traditionally worked on smocks and childrens' clothes; used singly as filling (see p.81)

..... METHOD

Looped stitch, worked from top to bottom

..... MATERIALS

Any fabric; non-stranded threads give raised effect



1 Start at A and make a diagonal stitch down to B. Bring the needle up to the right of A, at C and insert it again at B. Come up directly below B, at D.

2 Slide the needle under both slanted stitches from right to left, and gently draw up the thread.

3 Take the needle down again at D. Come out below A at E, ready to work the next stitch.

Russian Chain



..... LEVEL

Easy

..... USES

Straight or curved border;
individually as
powdered filling

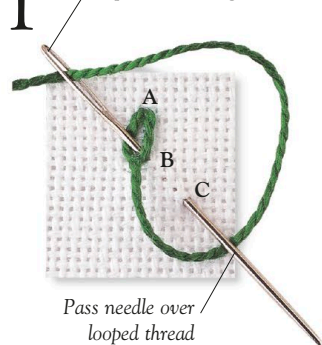
..... METHOD

Worked in detached
groups of three
chain stitches

..... MATERIALS

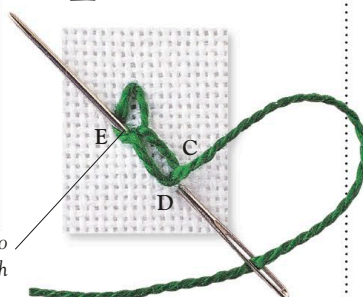
Any fabric; thick thread

1 Slope needle to right



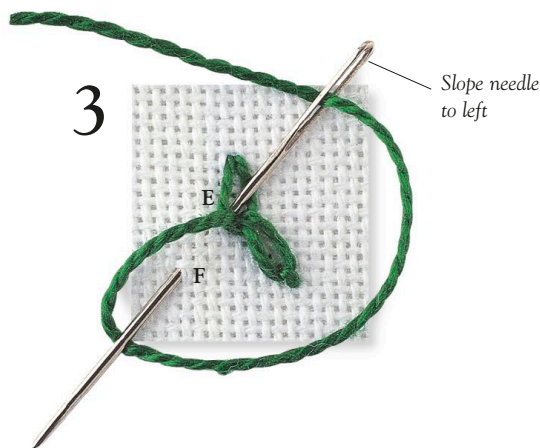
Pass needle over
looped thread

2



Needle emerges to
left of previous stitch

3



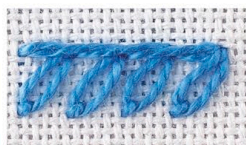
Slope needle
to left

1 Work a chain stitch (see p.44) from A to B, bringing the needle out to the right of centre. Insert again at B, loop the thread from left to right and bring the needle out at C.

2 Insert the needle at D to make a tie stitch (see p.20), then bring the needle up inside the first loop, at E.

3 Make the third chain stitch at an angle from E to F in the same way. Finish with a tie stitch. Work the next and subsequent groups of stitches directly below the first.

Petal



..... OTHER NAME

Pendant chain stitch

..... LEVEL

Intermediate

..... METHOD

Angled link stitches
combined with a row of
stem stitches

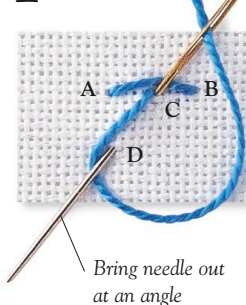
..... USES

Curved and straight lines;
in rows as filling

..... MATERIALS

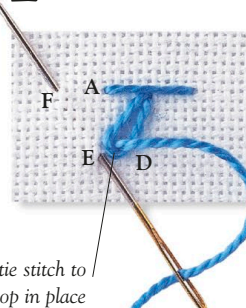
Any fabric; any thick
thread

1



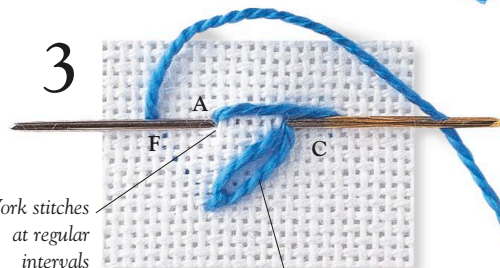
Bring needle out
at an angle

2



Make tie stitch to
hold loop in place

3



Work stitches
at regular
intervals

Ensure loops are
same length

1 Start at A and make a straight stitch to B. Bring the needle up at the centre of the stitch at C. Work a chain stitch (see p.44) from C to D.

2 Insert the needle at E to make a tie stitch (see p.20). Come out to the left of A at F.

3 Insert the needle again at the top of the loop, at C, and come out at A, ready to make the next pair of stitches.

Zigzag Chain



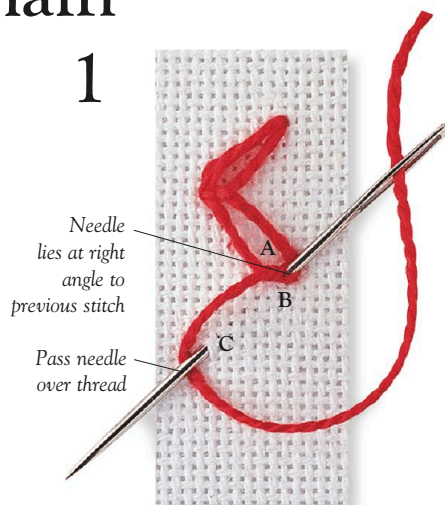
..... OTHER NAME
Vandyke chain

..... LEVEL
Intermediate

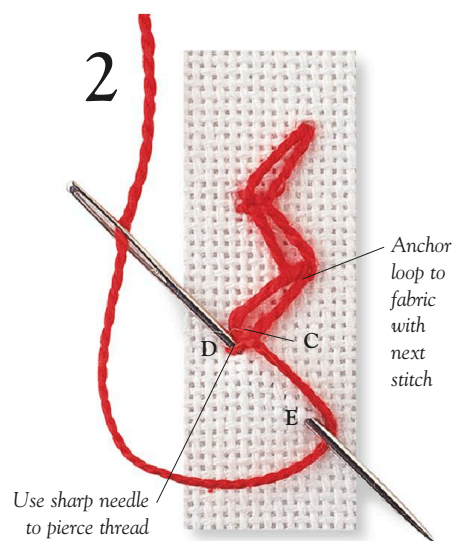
..... USES
Straight and gently curved
lines and outlines

..... METHOD
Chain stitches worked
at alternate angles

..... MATERIALS
Any fabric; twisted
thread; sharp needle



1 Come up inside the previous stitch at A. Loop the thread from left to right and insert the needle at B so that it pierces the base of the stitch. Bring the needle out at C, over the working thread.



2 Loop the thread from right to left and insert the needle at D, through the base of the last stitch. Come out at E and continue making stitches at right angles. Finish off with a tie stitch (see p.20) over the final loop.

Rosette Chain



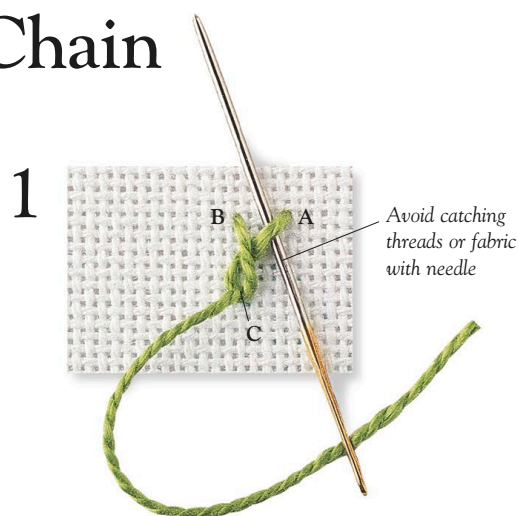
..... OTHER NAME
Bead edging stitch

..... LEVEL
Advanced

..... USES
Straight or curved borders

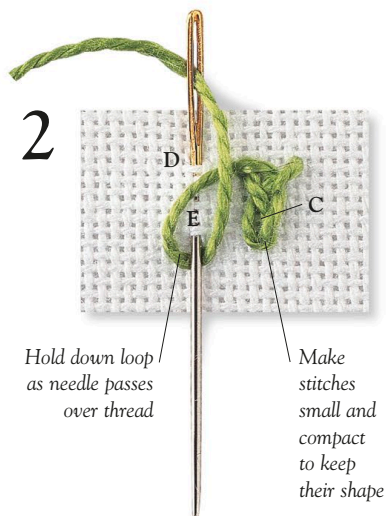
..... METHOD
Twisted chain variation,
worked horizontally

..... MATERIALS
Any fabric; thick non-
stranded thread



1 Start at A. Loop the thread from left to right and insert the needle at B. Come up at C and pull the needle through the loop. Slide the needle under the thread to the left of A from bottom to top, and pull through gently.

2 Insert the needle at D and come up through the loop at E, as before. Repeat to continue.

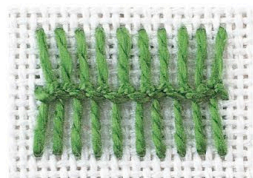


.....TECHNIQUE VARIATION.....



Work rosette chain in a circle to create a petalled flower motif. The stitches radiate from a central point and should be evenly spaced.

Loop



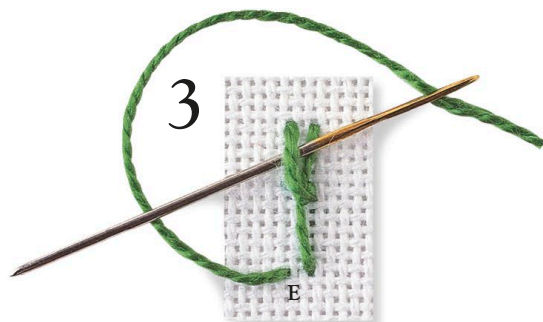
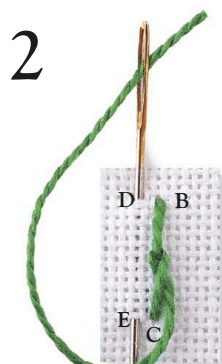
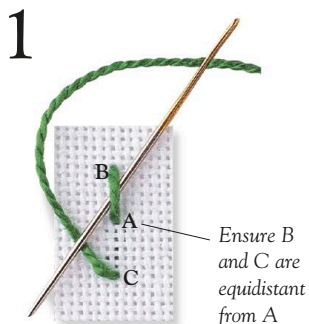
..... OTHER NAME
Centipede stitch

..... LEVEL
Intermediate

..... USES
Straight and curved lines;
filling for leaf shapes

..... METHOD
Looped stitch worked
horizontally

..... MATERIALS
Any fabric; any thread;
blunt needle

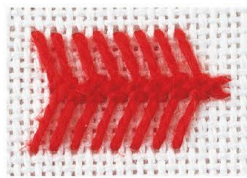


1 Start at **A**. Make an upright stitch to **B**, then come out directly below **A**, at **C**. Slide the needle under the stitch from right to left, over the working thread.

2 Insert the needle level with **B** at **D**. Come up at **E**, keeping the needle below the working thread.

3 Pass the needle under the previous stitch from right to left, over the working thread. Repeat steps 2 and 3 to continue. Finish off by taking the thread through to the back at the centre of the final stitch.

Flat Vandyke

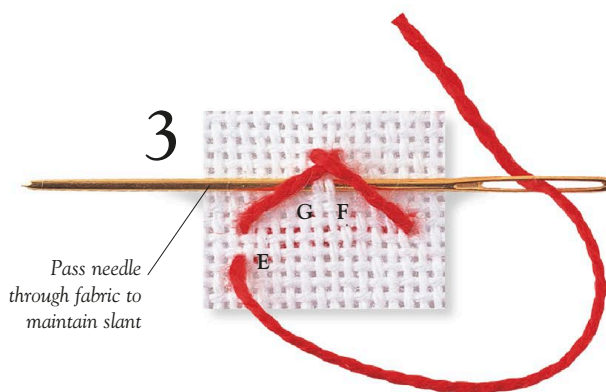
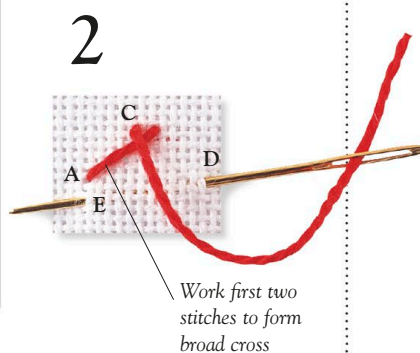
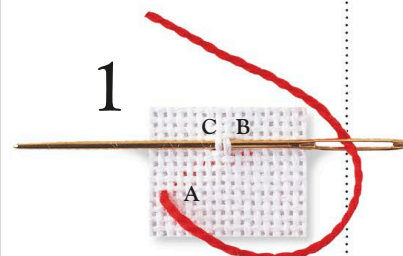


..... LEVEL
Intermediate

..... USES
Straight borders; gently
curved outlines

..... METHOD
Overlapping pairs of
extended cross stitches
worked downwards

..... MATERIALS
Any fabric; any thick
embroidery thread

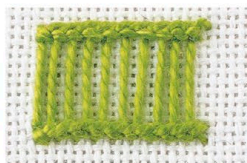


1 Start at **A**. Make a diagonal stitch up to **B** and bring the needle out to the left of **B**, at **C**.

2 Take the needle down and insert level with **A**, at **D**. Come up below **A**, at **E**.

3 Pass the needle under the crossed stitches from **F** to **G**, picking up two threads of background fabric. Repeat steps 2 and 3 to continue.

Ladder



..... OTHER NAME

Step stitch

..... LEVEL

Advanced

..... USES

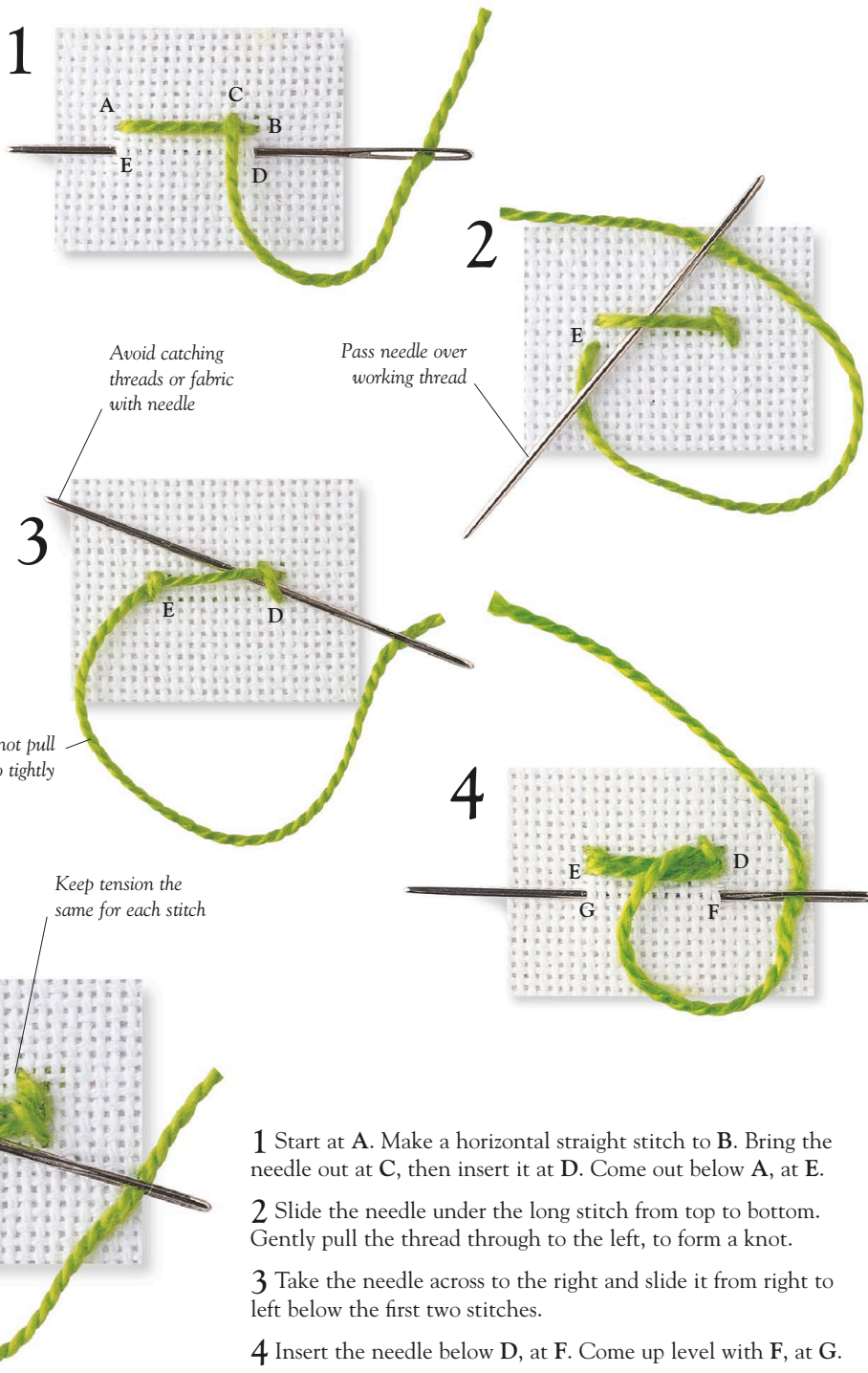
Broad straight lines

..... METHOD

*Worked downwards
between parallel lines*

..... MATERIALS

*Any fabric;
any thread; frame*



1 Start at A. Make a horizontal straight stitch to B. Bring the needle out at C, then insert it at D. Come out below A, at E.

2 Slide the needle under the long stitch from top to bottom. Gently pull the thread through to the left, to form a knot.

3 Take the needle across to the right and slide it from right to left below the first two stitches.

4 Insert the needle below D, at F. Come up level with F, at G.

5 Pass the needle up behind the centre of the left knot from right to left. Repeat from step 3 to continue.

Blanket



..... OTHER NAME

Open buttonhole stitch

..... LEVEL

Easy

..... METHOD

Looped stitch, worked horizontally

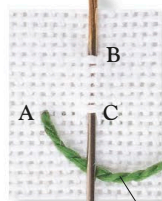
..... USES

Straight or curved borders and outlines; finishing edges; securing appliqué shapes; filling (see p.87)

..... MATERIALS

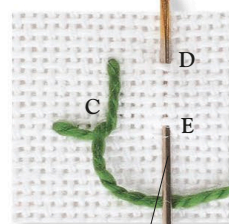
Woven fabrics or felt; any wool or thread

1



Ensure thread lies under needle

2



Keep stitches the same height and evenly spaced

1 Start at A. Take the needle up and insert at B, then bring it out directly below and level with A, at C.

2 Pull the needle down over the working thread. Insert the needle at D then bring it out at E to make the next stitch. Repeat this step to continue. Finish off with a tie stitch (see p.20) over the final loop.

..... STITCH VARIATION



Buttonhole stitch is worked in the same way but the stitches lie next to each other to create a solid line. The background fabric is completely covered and will not fray, so it is ideal for cutwork (see pp112-113), and neatening hems and hand-worked buttonholes.

Closed Buttonhole



..... LEVEL

Easy

..... METHOD

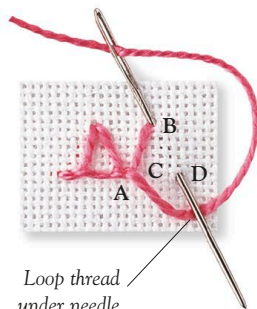
Triangular blanket stitch variation, worked horizontally

..... USES

Decorative edgings and borders; in rows as filling

..... MATERIALS

Any fabric; any thread



Loop thread under needle

Come up at A and insert the needle at B. Bring it up close to A, at C. Pull the needle over the working thread. Re-insert at B and come up to the right at D. Pull the needle over the loop. Repeat to continue.

Single Feather



..... LEVEL

Easy

..... METHOD

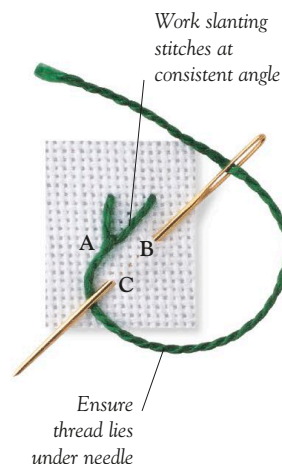
Blanket stitch variation, worked downwards

..... USES

Decorative edging; outlines and borders; in smocking; in rows as open filling

..... MATERIALS

Any fabric; any embroidery thread



Come up at A. Take the needle across to the right and insert it at B. Come out below A, at C. Pull the needle over the working thread. Repeat to continue.

Up and Down Buttonhole

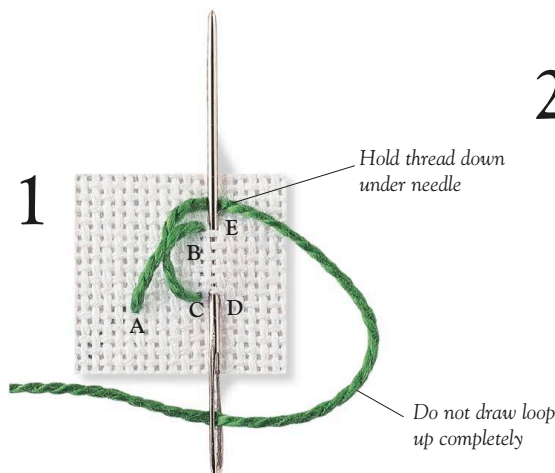


..... LEVEL
Intermediate

..... METHOD
Buttonhole stitch
variation, worked
alternately upwards
and downwards

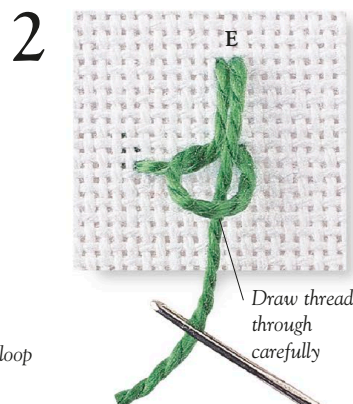
..... USES
Straight or curved lines
and edgings; in rows
as filling

..... MATERIALS
Any fabric; any
embroidery thread

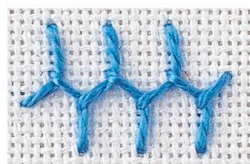


1 Start at **A**. Insert the needle at **B** and bring it out at **C**, as for step 1 of blanket stitch (see left). Insert the needle at **D** and bring it out at **E**, ensuring that the working thread lies under the point. Pull the needle upwards, so that the thread forms a loose loop.

2 Take the needle downwards, pulling gently until the loop tightens around the base of the two upright stitches. Repeat these two steps to continue.



Open Cretan

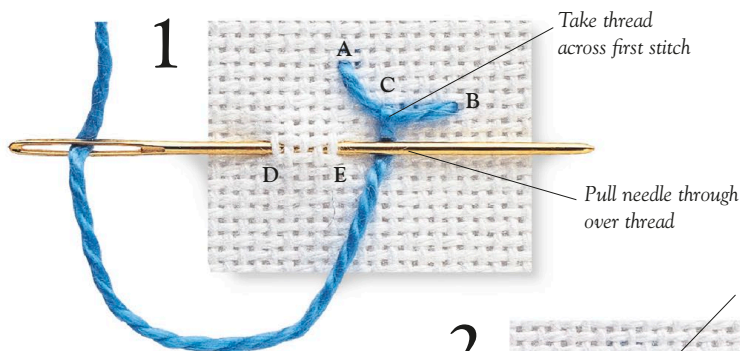


..... LEVEL
Easy

..... METHOD
Looped stitch worked
from top to bottom

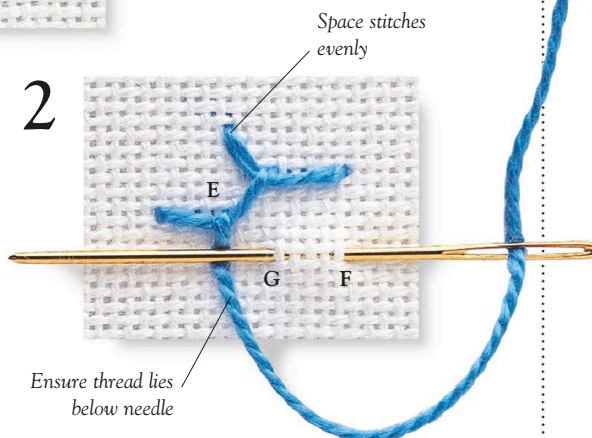
..... USES
Curved or straight lines;
open filling

..... MATERIALS
Any fabric; any thread –
finer threads give a lacy
appearance; frame



1 Start at **A**. Take the needle down to **B**, making a loose diagonal stitch, then come up at **C**. Insert the needle at **D** and bring it out below **A**, at **E**.

2 Take the needle down and insert at **F**, then come out at **G**. Repeat these two steps to continue, working the stitches alternately from left to right.



Feather



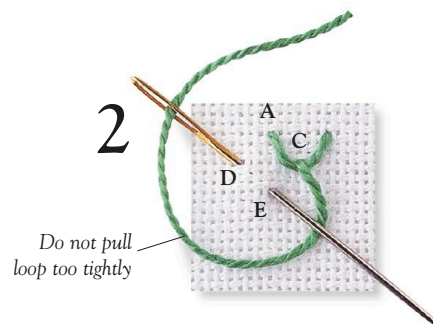
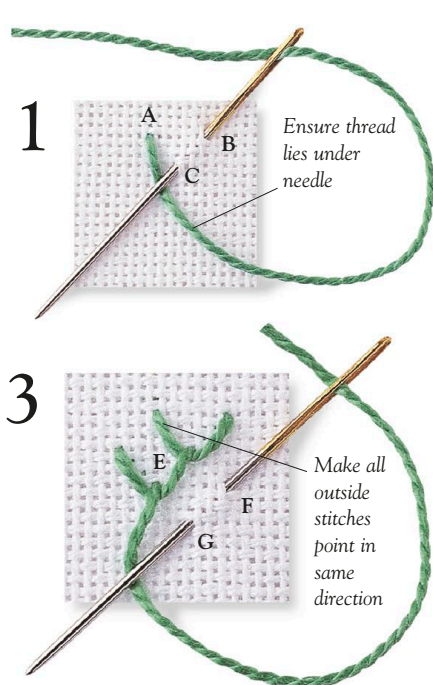
..... OTHER NAMES
 Briar stitch;
 single coral stitch

..... LEVEL
 Easy

..... USES
 Smocking; hems;
 crazy patchwork; with
 ribbon embroidery

..... METHOD
 Looped stitch, worked
 alternately from left to right
 in straight or curved lines

..... MATERIALS
 Any fabric; any thread

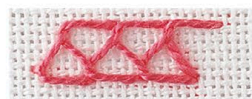


1 Start at A and insert the needle to the right, at B, leaving a thread loop. Bring the point out over the thread at C and pull through.

2 Insert the needle to the left of C, at D. Come out directly below A, at E, and pull through over the loop.

3 Insert the needle at F and bring it out at G, over the loop. Repeat steps 2 and 3 to continue. Finish off with a tie stitch (see p.20) over the final loop.

Closed Feather

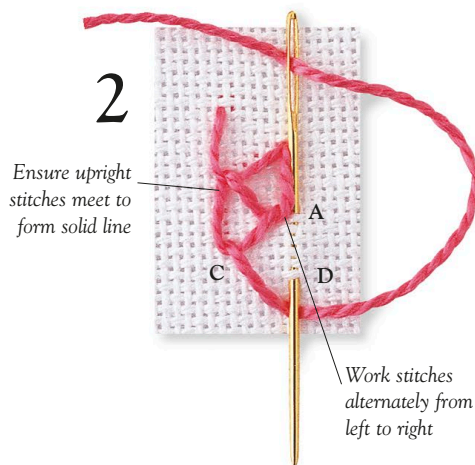
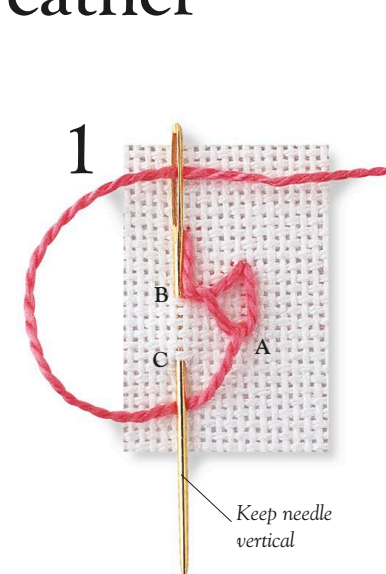


..... LEVEL
 Easy

..... USES
 Straight lines and
 borders; in rows
 as open filling

..... METHOD
 Feather variation
 worked downwards

..... MATERIALS
 Any fabric;
 thick threads will
 give a textured effect



1 Come up at A. Take the needle diagonally up to the left and insert at B. Bring the point out over the working thread at C and pull through.

2 Re-insert the needle at A, bring it out at D and pull through over the working thread. Repeat these two steps to continue. Finish off with a tie stitch (see p.20) over the last loop.

Double Feather



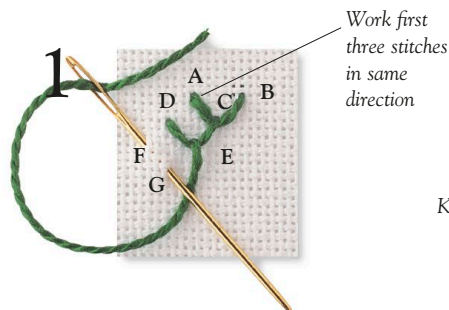
..... OTHER NAME
Thorn and briar stitch

..... LEVEL
Easy

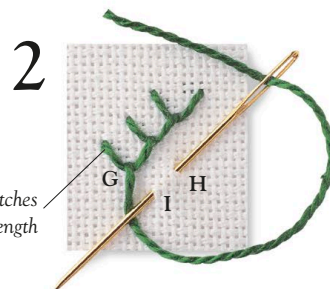
..... USES
Foliage and branches;
decorating children's
garments

..... METHOD
Looped stitch,
worked alternately
from left to right

..... MATERIALS
Any fabric; fine thread will
give a lacy effect

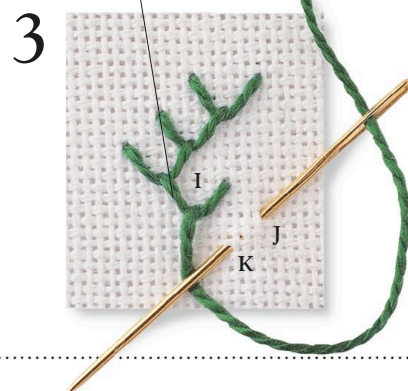


Work first
three stitches
in same
direction



Keep all stitches
same length

Work stitches to
form a broad zigzag



1 Work the first two stitches as for feather stitch (see p.60), then make a second stitch to the left. Insert the needle level with E at F, and come out at G. Pull the needle through over the loop.

2 Take the needle across to the right and insert at H. Come out at I and pull through over the loop.

3 Make a second stitch to the right; take the needle down at J, bring it out at K and pull through over the loop. Continue working downwards, making two stitches one side, then the other.

Chained Feather



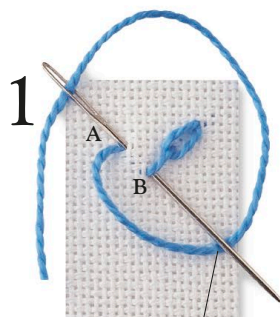
..... OTHER NAMES
Feathered chain stitch

..... LEVEL
Intermediate

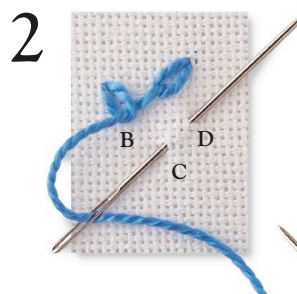
..... USES
Decorative borders; foliage

..... METHOD
Row of slanting picot
stitches set at
alternate angles

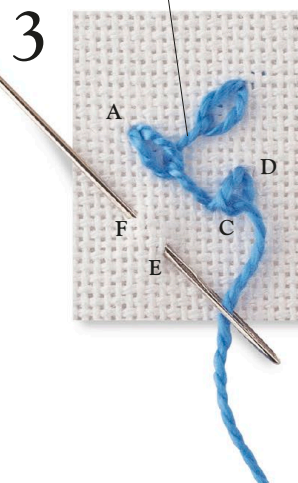
..... MATERIALS
Any fabric; any thread



Ensure thread lies
under needle



Make chain and
straight stitches
same length



1 Come up at A and make a left-slanting chain stitch (see p.44) at an angle from A to B. Pull the needle through over the working thread.

2 Insert the needle at C and bring it out at D.

3 Work a right-slanting chain stitch from D to C. Take the needle down at E and come out directly below A, at F. Repeat these three steps to continue.

Composite Border Stitches

THIS IS THE most decorative group of stitches which can be worked in single rows, or repeated to create multi-coloured fillings with intricate surface textures. Basic outline and border stitches are embellished with interlacing to create some of them, and others are a combination of two or even three stitches. Magic and Singalese chain are flexible stitches which can be sewn along a curved line, but the rest are all made in straight rows. Use a blunt needle for any interlacing and mount the fabric in an embroidery frame, so that the stitches do not become distorted.

Pekinese 63

Laced Buttonhole 63

Interlacing Band 63

Magic Chain 64

Singalese Chain 64

Threaded Chain 65

Guilloche 65

Raised Chevron 66

Backstitched Herringbone 66

Raised Lattice Band 66

Double Herringbone 67

Twisted Lattice Band 67

Butterfly Chain 68

Raised Chain Band 68

Diagonal Woven Band 69

Striped Woven Band 69

Portuguese Border 69

Pekinese



..... OTHER NAMES
Chinese stitch;
forbidden stitch

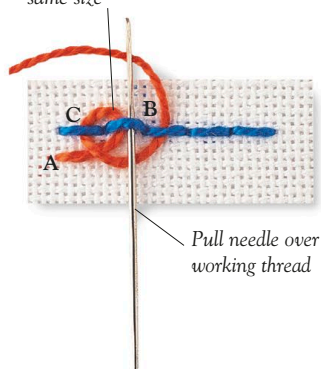
..... LEVEL
Easy

..... USES
Decorative curved and
straight outlines; in rows
as filling

..... METHOD
Laced back stitch, worked
horizontally

..... MATERIALS
Any fabric; lacing can be
worked in thicker thread;
blunt needle

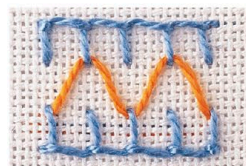
Make loops
same size



Pull needle over
working thread

Work a row of back stitch (see p.40). Bring the lacing thread out at **A**. Slide the needle upwards beneath **B**, then pass it downwards under **C**. Draw the thread up gently and continue lacing to the end of the row.

Laced Buttonhole



..... OTHER NAME
Threaded buttonhole stitch

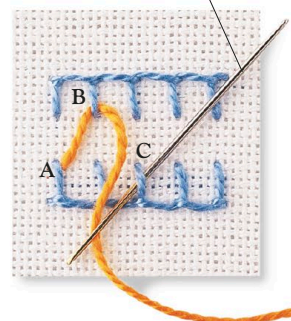
..... LEVEL
Easy

..... USES
Decorative straight
edgings and borders

..... METHOD
Two rows of blanket stitch
with interlacing

..... MATERIALS
Any fabric; any thread
in two colours; frame;
blunt needle

Lace under
alternate stitches
at top and bottom



Work two parallel rows of blanket stitch (see p.58) with the upright stitches pointing inwards. Bring the lacing thread out at **A**. Slide the needle under **B**, then beneath **C**. Continue lacing to the end of the row.

Interlacing Band



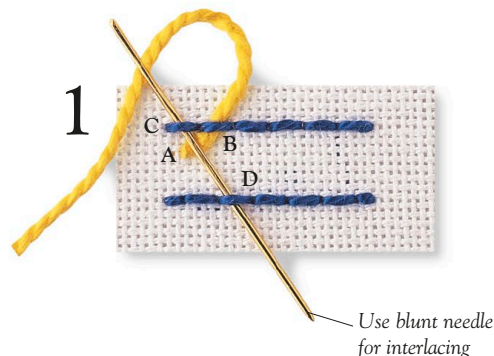
..... OTHER NAMES
Double Pekinese stitch;
herringbone ladder stitch

..... LEVEL
Intermediate

..... USES
Braided straight lines

..... METHOD
Two rows of back stitch
with looped interlacing

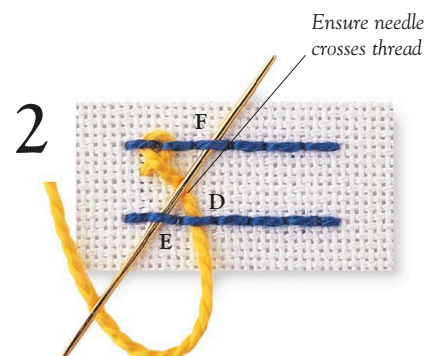
..... MATERIALS
Any fabric; any two
threads in the same or
different thicknesses;
frame; blunt needle



Use blunt needle
for interlacing

1 Work two parallel lines of back stitch (see p.40), starting the bottom row with a half-length stitch. Bring the lacing thread out at **A**. Pass the needle upwards beneath **B**, then slide it downwards under both **C** and **D**.

2 Take the needle to the left and slide it under **E** and **F**, then pull through. Continue lacing up and down to the end of the row.



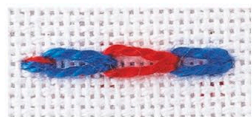
Ensure needle
crosses thread

.....TECHNIQUE VARIATION.....



To create a wider, more open border, work the twisted interlacing over two rows of blanket stitch (see p.58), again using two colours.

Magic Chain



..... OTHER NAMES

*Chequered chain stitch;
two-coloured chain stitch*

..... LEVEL

Intermediate

..... USES

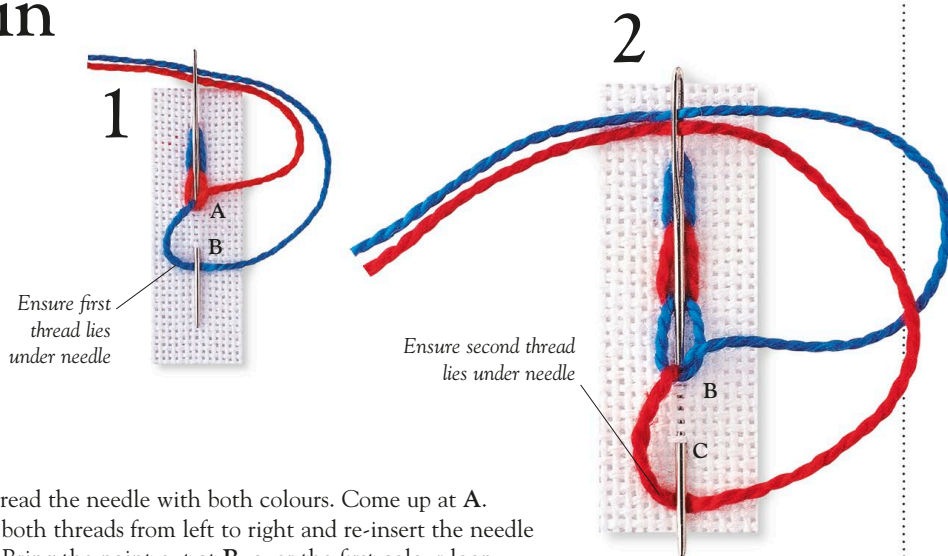
Straight or curved outlines

..... METHOD

*Chain stitch variation
worked with two threads*

..... MATERIALS

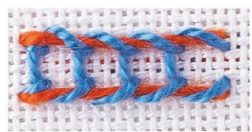
*Any fabric; two
contrasting threads
in the same weight;
long-eyed needle*



1 Thread the needle with both colours. Come up at **A**. Loop both threads from left to right and re-insert the needle at **A**. Bring the point out at **B**, over the first colour loop. Pull through gently; the second thread will slip to the back.

2 Loop the threads from left to right and re-insert the needle at **B**. Bring the point out at **C**, over the second colour loop: pull through. Repeat the steps to the end of the row. Finish with a tie stitch (see p.20) over the last loop.

Singalese Chain



..... LEVEL

Advanced

..... USES

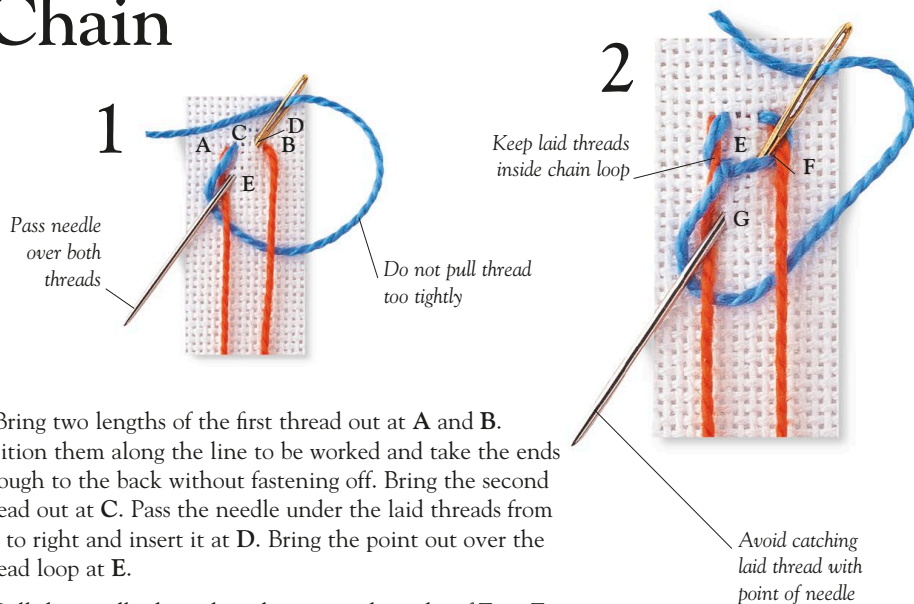
*Decorative borders;
curved or straight
outlines; casing for
narrow ribbon*

..... METHOD

*Square chain stitch
worked downwards over
contrasting threads*

..... MATERIALS

*Any fabric; any two
different coloured threads
of equal weight*



1 Bring two lengths of the first thread out at **A** and **B**. Position them along the line to be worked and take the ends through to the back without fastening off. Bring the second thread out at **C**. Pass the needle under the laid threads from left to right and insert it at **D**. Bring the point out over the thread loop at **E**.

2 Pull the needle through and insert to the right of **E**, at **F**, then bring it out at **G**, ready to work the next stitch. Repeat this step to continue, easing the laid threads into position. Fasten down the final loop with two tie stitches (see p.20) and finish off the laid threads on the reverse side.

Threaded Chain



..... LEVEL

Intermediate

..... USES

Light borders or outlines

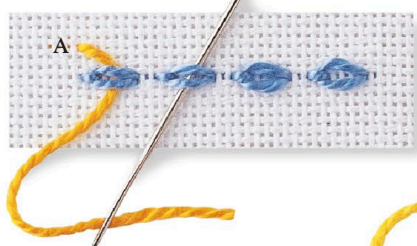
..... METHOD

Row of link stitches with double interlacing

..... MATERIALS

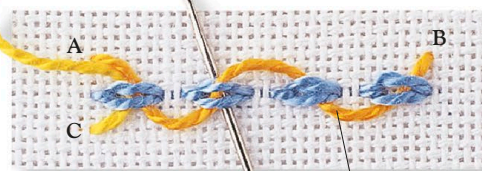
Any fabric; any three threads in the same or different colours and weights; blunt needle

1



Use blunt needle to avoid catching threads

2



Use thick thread to give raised appearance to interlacing

1 Work a foundation of evenly-spaced link stitches (see p.80) in the main colour. Thread the blunt needle with a contrasting colour and come out at A. Slide the needle downwards under the first stitch, then upwards beneath the second stitch. Continue to the end of the row.

2 Finish off at B. Bring the third colour out at C and lace it alternately up and down under the link stitches, filling in the spaces.

Guilloche



..... LEVEL

Advanced

..... USES

Multi-coloured straight borders and edgings

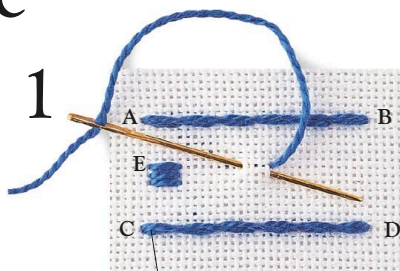
..... METHOD

Combination of stem and satin stitches with French knots and interlacing

..... MATERIALS

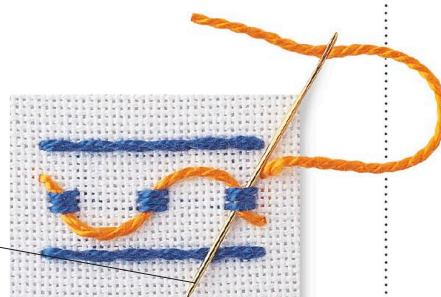
Evenweave fabric; thick thread in three colours; blunt needle

1



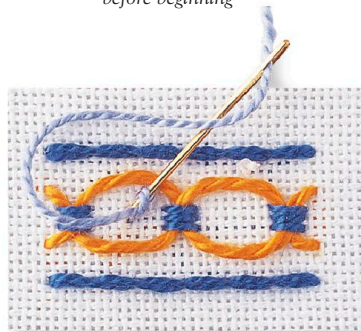
Work out positions of each line and group of stitches before beginning

2



Use blunt needle to avoid catching threads

3

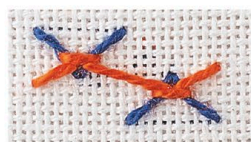


1 Using the main colour, work two parallel lines of stem stitch (see p.41) from A to B and from C to D. Work groups of three short satin stitches (see p.86) at regular intervals between the lines, starting at E.

2 Interlace the satin stitches with contrasting threads as for threaded chain stitch (see above).

3 Finish off by working a French knot (see p.76) in the centre of each loop, using the third thread.

Raised Chevron

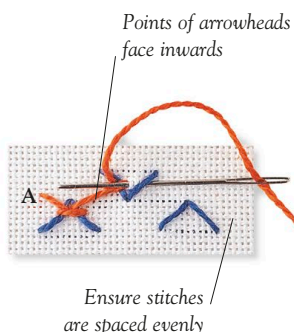


..... LEVEL
Intermediate

..... USES
Straight outlines
and light borders

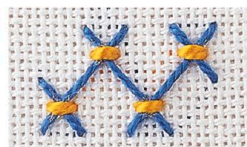
..... METHOD
Chevron stitch worked
over two lines of
arrowhead stitches

..... MATERIALS
Any fabric; thicker thread
gives more
texture – choose two
contrasting colours



Stitch two parallel rows of arrowheads (see p.73) in the first colour. Bring the second thread out at **A** and work a band of chevron stitch (see p.49) from left to right, so that the horizontal stitches lie across the points of the arrowhead stitches.

Backstitched Herringbone

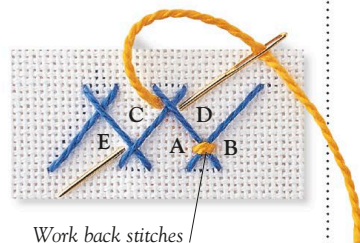


..... LEVEL
Easy

..... USES
Open borders; in rows
as a lattice filling

..... METHOD
Herringbone stitch with
back stitch detail

..... MATERIALS
Any fabric; two
contrasting threads in the
same or different weights



Work a line of herringbone stitch (see p.52). Using the second thread, make a back stitch from **A** to **B**. Bring the needle up at **C**, insert at **D**, and come out at **E**. Continue to the end of the row.

Raised Lattice Band

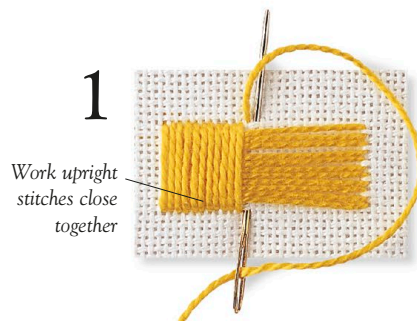


..... LEVEL
Advanced

..... USES
Decorative borders

..... METHOD
Interlaced herringbone
stitch worked over
padded satin stitch

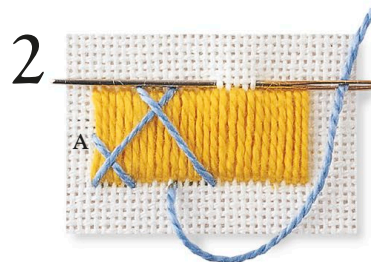
..... MATERIALS
Any fabric; lustrous
thread in three colours;
blunt needle; frame



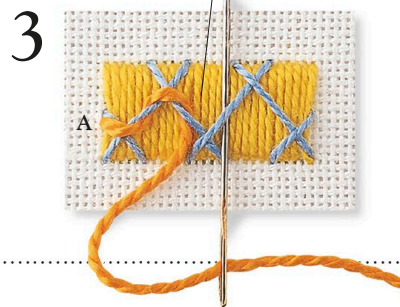
1 Work a foundation of long horizontal surface satin stitch (see p.86). Work a row of upright satin (see p.86) from left to right over the base stitches.

2 Bring the second thread up at **A** and work a row of herringbone stitch (see p.52).

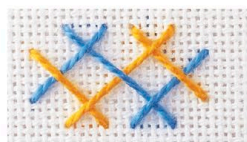
3 Thread the blunt needle with the third colour thread. Come up at **A** and slide the needle upwards, under the centre of the first long diagonal stitch. Take it back down under the second stitch from top to bottom. Continue lacing to the end of the band.



Ensure lacing is not
pulled too tightly



Double Herringbone



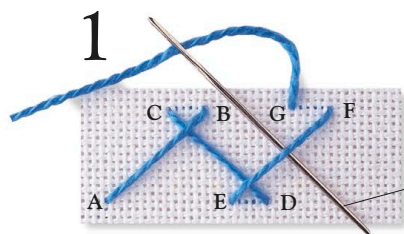
..... OTHER NAME
Indian herringbone stitch

..... LEVEL
Advanced

..... USES
Geometric border; in rows as open filling

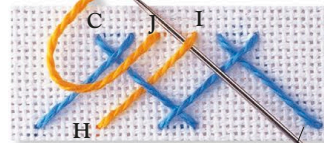
..... METHOD
Two interlaced rows of herringbone stitch

..... MATERIALS
Any fabric; any thick thread in two colours



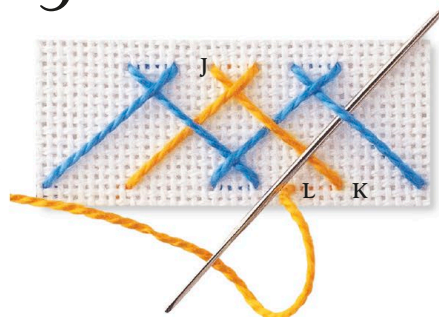
Slide needle under previous stitch

2



Pass needle under previous stitch and over next

3

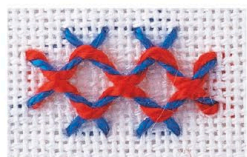


1 Start at **A** and make a diagonal stitch to **B**. Bring the needle out at **C**, pass it under the stitch and take it down at **D**. Come out at **E** and insert at **F**. Bring the needle out at **G** and slide it under the last stitch. Continue to the end of the row.

2 Bring the contrast thread up directly below **C**, at **H**. Slide the needle under the second stitch and insert at **I**. Come out at **J** and pass the needle under the previous stitch.

3 Insert the needle at **K** and come out at **L**. Take it over the first thread and under the second. Repeat steps 2 and 3 to continue.

Twisted Lattice Band

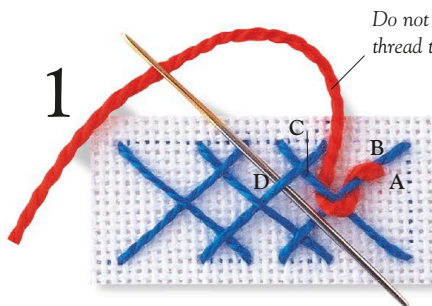


..... LEVEL
Advanced

..... USES
Ornamental border; in rows as filling

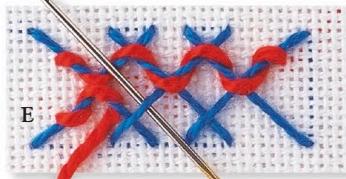
..... METHOD
Double herringbone stitch with two rows of interlacing

..... MATERIALS
Any fabric; any thick thread in two colours



Do not pull lacing thread too tightly

2



Always pass needle under stitch

Take thread over crossed stitches

1 Work a foundation of double herringbone stitch (see above) in the first colour. Bring the lacing thread out at **A**. Pass the needle downwards under **B**, then upwards under **C**. Slide it beneath the next stitch, at **D**, from top to bottom.

2 Continue weaving the thread under and over the top stitches to the end of the row. Bring the thread out at **E** and interlace the bottom stitches in the same way to complete.

Butterfly Chain

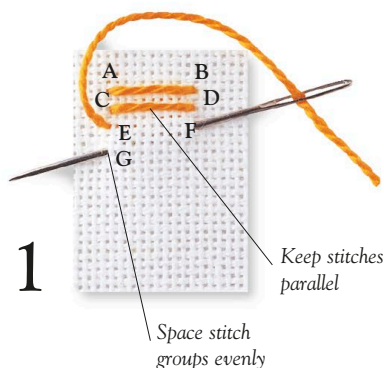


..... LEVEL
Intermediate

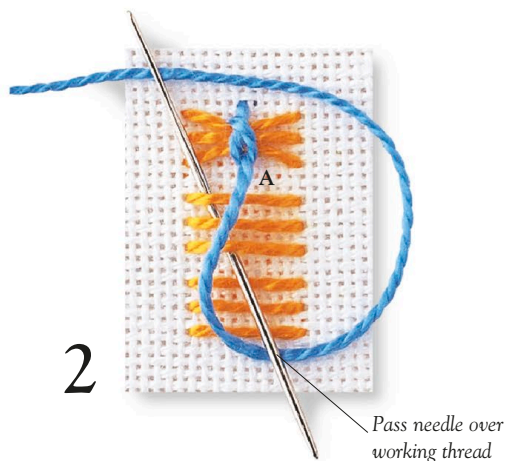
..... USES
Light frames or borders

..... METHOD
Twisted chain stitch
worked over groups of
three straight stitches,
without piercing fabric

..... MATERIALS
Any fabric; thick thread in
two colours; blunt needle

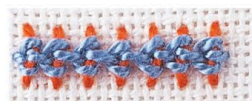


1 Start at A, and make a horizontal stitch across to B. Work two more stitches directly below, from C to D and E to F, then bring the needle out at G to work the next group of three stitches.



2 Using the contrast thread, work a twisted chain stitch (see p.44) over each group of horizontal stitches. Come through at A and loop the thread to the right. Slide the needle under all three stitches and pull it through. Tighten the thread to draw the stitches together.

Raised Chain Band



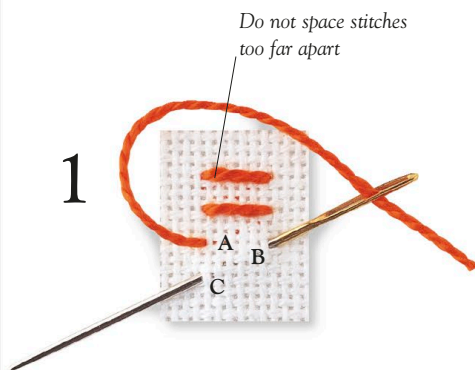
..... OTHER NAME
Raised chain stitch

..... LEVEL
Intermediate

..... USES
Heavy borders

..... METHOD
Chain stitch worked over
straight stitch foundation,
without piercing fabric

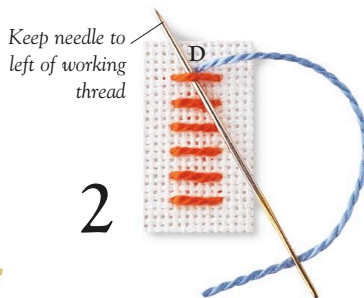
..... MATERIALS
Any fabric; any thick
thread in two colours;
blunt needle



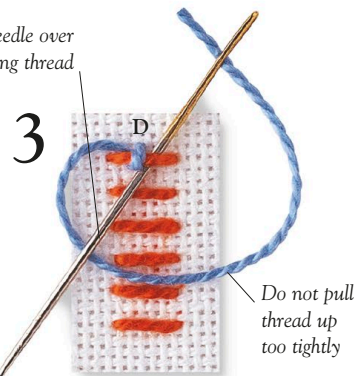
1 Work a stack of short parallel stitches. Bring the needle out at A and take it down at B. Come up at C and continue working downwards.

2 Bring the second thread out at D. Pass the needle under the first stitch from bottom to top.

3 Loop the thread to the right. Slide the needle downwards under the first stitch, to the right of D. Repeat steps 2 and 3 to the end of the stack.



Pass needle over
working thread



Diagonal Woven Band

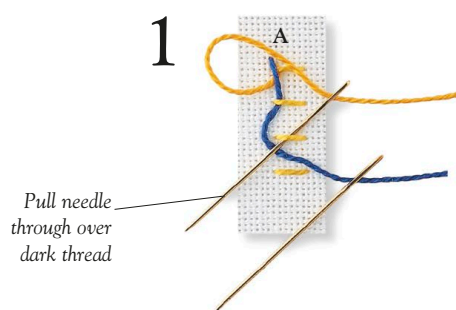


..... LEVEL
Advanced

..... USES
Dense striped border
or frame

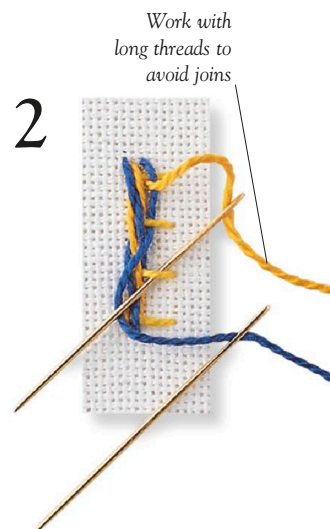
..... METHOD
Two contrasting threads
woven through row of
straight stitches

..... MATERIALS
Any fabric;
any two twisted threads;
two blunt needles



1 Work a stack of straight stitches (see p.68, raised chain band step 1). Bring the dark thread up at **A**, pass the needle under the second stitch and take it to the right. Bring the light thread up at **A**. Slide the needle to the left below the first stitch and the dark thread, then take it under the third stitch and across the dark thread.

2 Continue weaving downwards, taking the two threads alternately under and over the straight stitches. Work the following rows in the same way, alternating the colour of the first stitch.



.....STITCH VARIATION.....



To work striped woven band stitch, start every twisted line with the same colour thread, to create solid blocks of alternate colours.

Portuguese Border

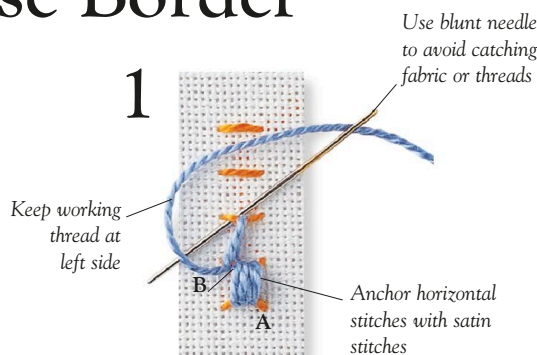


..... LEVEL
Advanced

..... USES
Raised borders

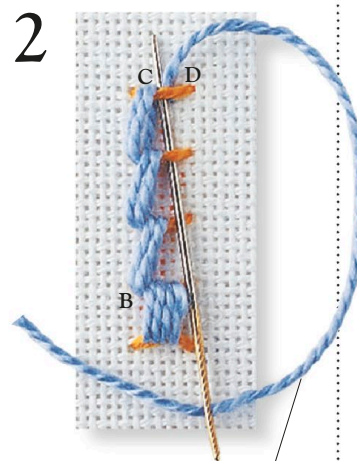
..... METHOD
Diagonal stitches woven
over straight stitch
foundation

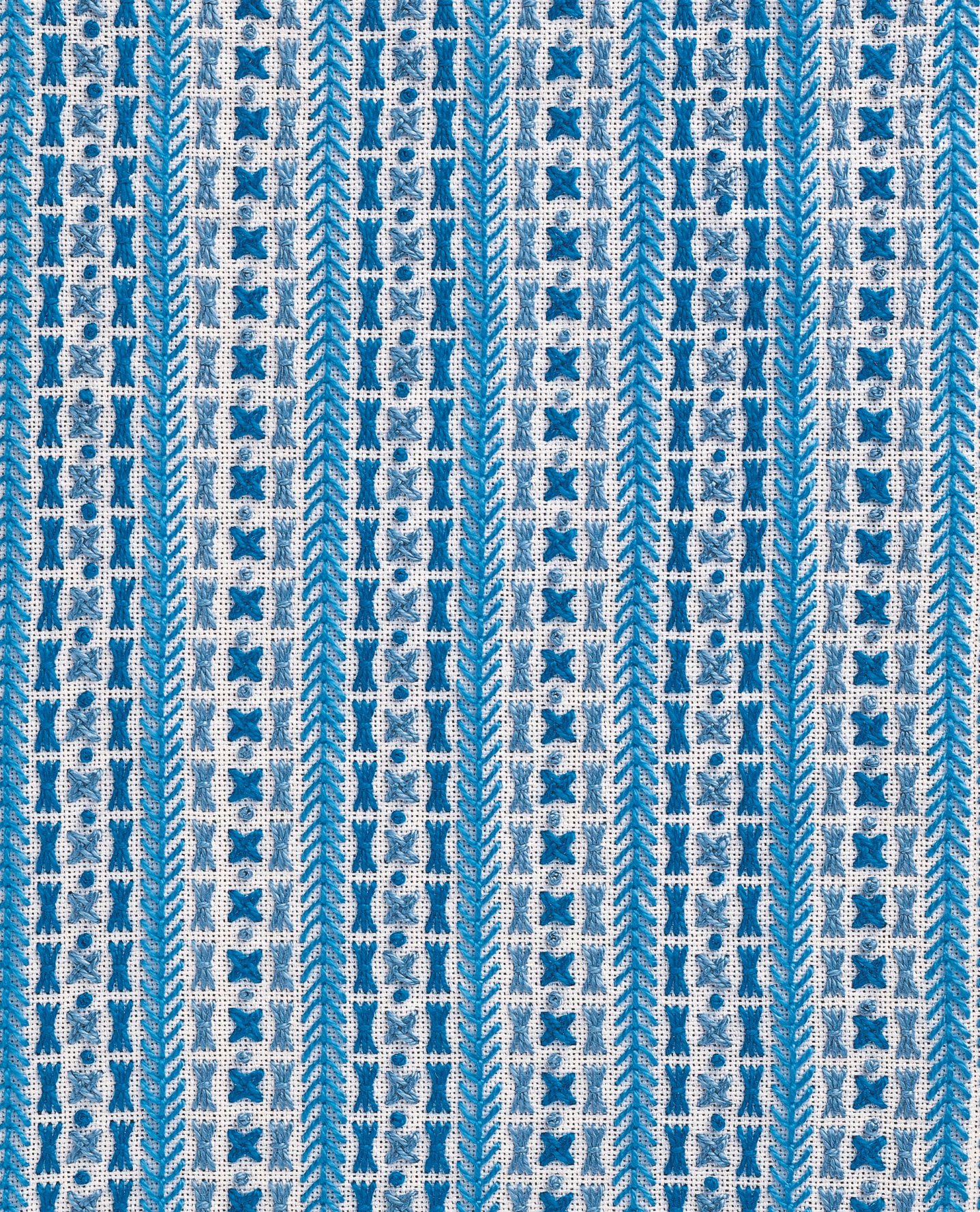
..... MATERIALS
Any fabric; twisted
thread in two colours;
blunt needle



1 Work a stack of horizontal stitches (see p.68, raised chain band step 1). Bring the second thread up at **A** and make three satin stitches (see p.86) over the first two stitches. Come out at **B** and slide the needle downwards under the next two horizontal stitches, making a slanting stitch. Pass the needle under the third horizontal stitch again, to make a second stitch. Continue upwards, working pairs of slanting stitches.

2 At the top of the stack, take the needle down at **C** and out at **D**. Pass it upwards under the top two stitches. Continue as before, slanting the stitches in the opposite direction.





FILLING STITCHES



POWDERED FILLING AND
ISOLATED STITCHES



OPEN AND SOLID
FILLING STITCHES

Powdered Filling and Isolated Stitches

THESE DETACHED STITCHES are all worked singly and vary considerably in size. The larger versions are often used as accent stitches, while the smaller ones are repeated to form a powdered filling. The stitches can be arranged in several ways: in regular rows to form straight lines and geometric patterns; scattered randomly; spaced apart to allow the background fabric to show through, or sewn close together to form a dense, textured surface. A design usually requires a powdered filling to be contained within an area which has been defined with an outline or border stitch.

Straight 73

Arrowhead 73

Dot 73

St George Cross 73

Ermine 74

Square Boss 74

Star 74

Woven Star 75

Woven Cross 75

French Knot 76

Pistil 76

Bullion Knot 76

Danish Knot 77

Four-legged Knot 77

Sword 77

Fly 78

Sheaf Filling 78

Crown 78

Sorbello 79

Palestrina Knot 79

Link 80

Lazy Daisy 80

Berry 80

Picot 80

Detached Wheatear 81

Tulip 81

Woven Spider Web 82

Ribbon Rose 82

Ribbed Web 82

Buttonhole Wheel 82

Shisha 83

Straight



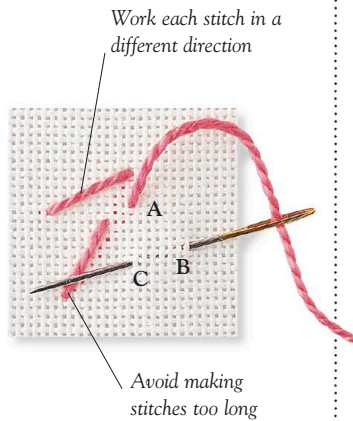
..... OTHER NAME
Stroke stitch

..... LEVEL
Easy

..... USES
Foliage; textured filling

..... METHOD
Randomly placed single
stitches of varying length

..... MATERIALS
Any fabric; any thread



Come up at **A**. Take the needle down to **B** and insert, then bring it out at **C**. Continue working straight stitches in a random pattern to fill the required area.

Arrowhead

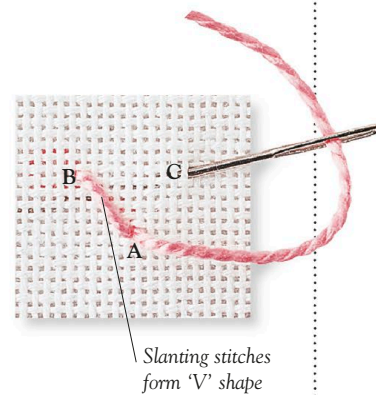


..... LEVEL
Easy

..... USES
Powdered filling; worked
in vertical or horizontal
rows as border stitch

..... METHOD
Two straight stitches
worked at a right angle

..... MATERIALS
Any fabric; thick threads
create raised effect



Start at **A**. Make a diagonal straight stitch up to **B**, then come out again at **A**. Insert the needle at **C** to complete.

Dot



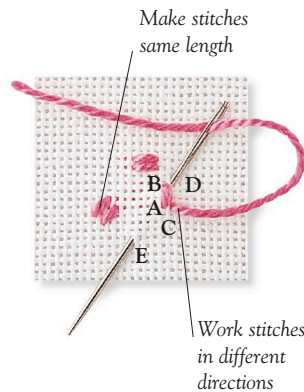
..... OTHER NAME
Backstitched seeding

..... LEVEL
Easy

..... USES
Powdered filling; worked
in rows as outline

..... METHOD
Pairs of short, closely
spaced back stitches

..... MATERIALS
Any fabric; pearl thread
makes stitches stand out



Come up at **A**. Insert the needle at **B** and bring it out at **C**. Insert at **D** to complete the second stitch, then bring the needle up at **E** to work the next pair of stitches.

St George Cross

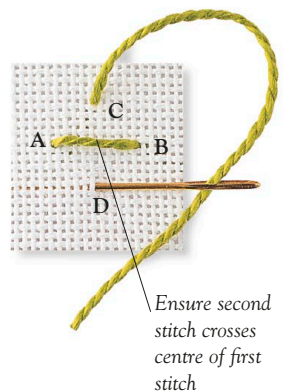


..... OTHER NAME
Upright cross stitch

..... LEVEL
Easy

..... USES
Geometric or random
fillings; isolated stitch

..... MATERIALS
Any fabric; twisted threads
give raised effect



Start at **A** and work a horizontal straight stitch across to **B**. Come out at **C**. Take the needle down over the first stitch and insert at **D** to complete the cross.

Ermine



..... LEVEL

Easy

..... USES

Scattered or regular filling;
in rows as border; isolated
stitch; in blackwork

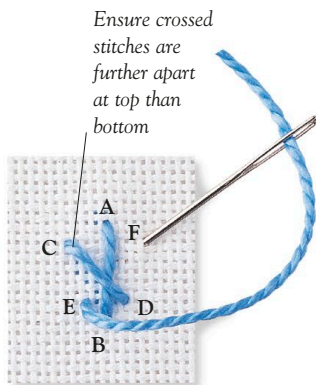
..... METHOD

Wide cross stitch worked
over upright straight stitch

..... MATERIALS

Evenweave fabric for a
regular effect; any thread

Ensure crossed
stitches are
further apart
at top than
bottom



Start at **A** and work a vertical
straight stitch to **B**. Bring the
needle out at **C** and insert at
D. Come out at **E**. Take the
needle across the two stitches
and insert at **F** to complete.

Square Boss



..... OTHER NAME

Raised knot

..... LEVEL

Intermediate

..... USES

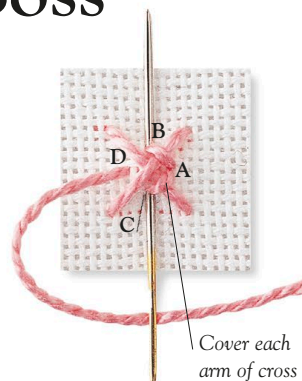
Light fillings; in rows as
border; isolated stitch

..... METHOD

Cross stitch covered by
back stitch square

..... MATERIALS

Any fabric; thick thread
gives raised texture



Make a cross stitch (see p.50).
Bring the needle out at **A** and
take it down at **B**. Come out
at **C** and insert at **A**. Bring the
needle out at **D** and insert at
C. Work a back stitch from **B**
to **D** to complete.

Star



..... LEVEL

Intermediate

..... USES

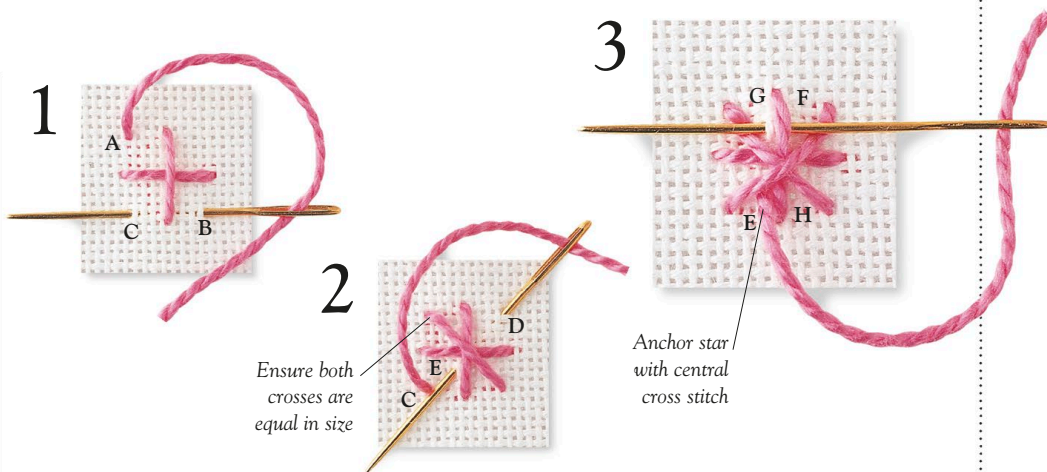
Scattered as light filling;
in rows as border;
isolated stitch

..... METHOD

Elongated cross stitch
worked over St George
cross and cross stitches

..... MATERIALS

Any fabric; any thread



1 Make a St George cross stitch (see p.73). Bring
the needle out at **A**, and work a diagonal
stitch down to **B**. Come out to the left of **B**, at **C**.

2 Take the needle diagonally up to **D** and insert.
Come out near the centre of the stitch at **E**.

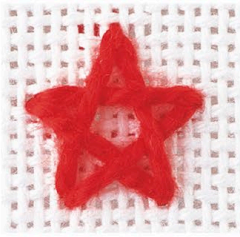
3 Insert the needle at **F**, then bring it out to the
left at **G**. Take it down at **H** to complete the cross.

..... TECHNIQUE VARIATION



For a decorative effect,
stitch the small cross in the
centre of the star (see
step 3) using a different
coloured thread.

Woven Star

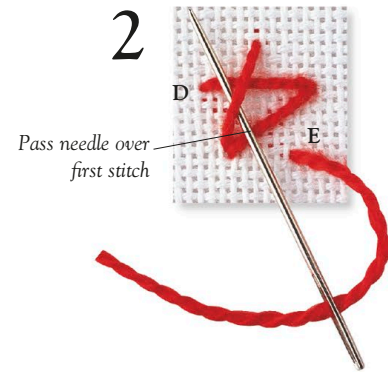
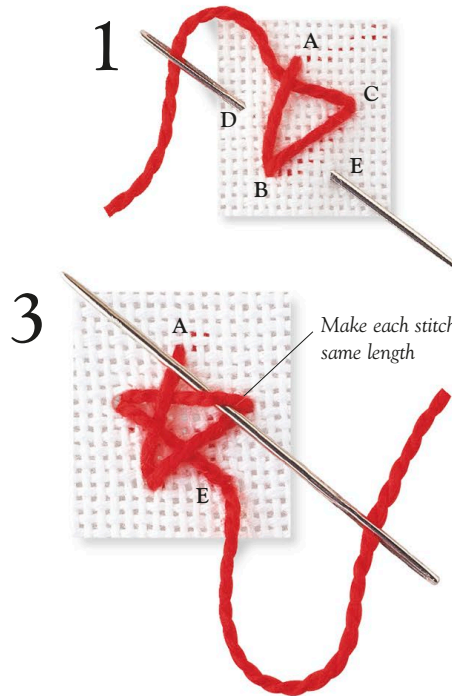


..... LEVEL
Intermediate

..... USES
Powdered filling;
isolated stitch

..... METHOD
Five interwoven
straight stitches

..... MATERIALS
Any fabric; any thread



1 Start at **A** and work a diagonal stitch down to **B**. Come out at **C** and re-insert at **B**. Bring the needle up again at **C** and slide it under the first stitch. Insert at **D** and come out at **E**.

2 Take the needle over the first thread and under the second, then re-insert at **D**.

3 Come out again at **E**. Slide the needle over the first thread, under the second and insert at **A**.

Woven Cross

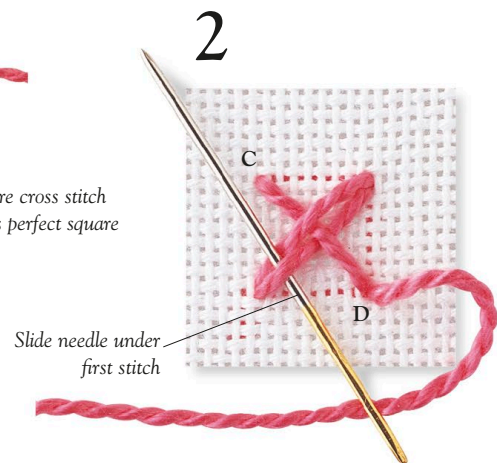
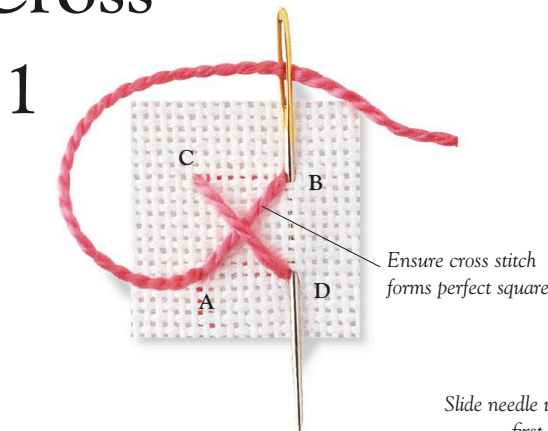


..... LEVEL
Intermediate

..... USES
Powdered filling;
isolated stitch

..... METHOD
Four interwoven
straight stitches

..... MATERIALS
Any fabric;
any thick thread



1 Work a cross stitch (see p.50) from **A** to **B** and **C** to **D**. Bring the needle back up at **A**, insert it again at **B** and come out at **D**.

2 Pass the needle under the first thread and over the second, then insert at **C** to complete the cross.

French Knot



..... LEVEL
Intermediate

..... USES

Light or solid powdered filling; singly as raised highlight

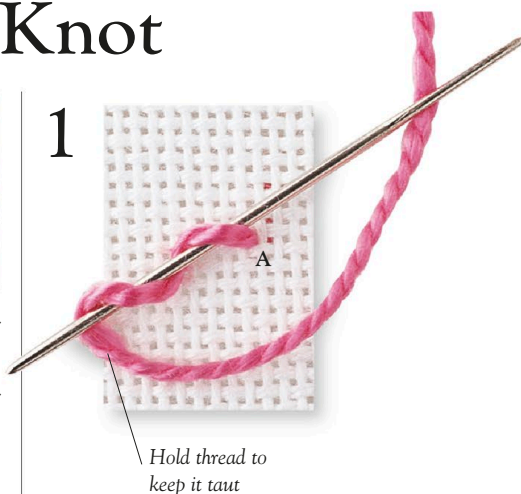
..... METHOD

Twisted knotted stitch

..... MATERIALS

Any fabric; any thread depending on size; small-eyed needle

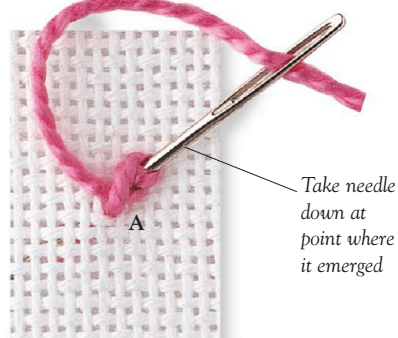
1



1 Start at A. Hold the thread taut and wrap it twice around the needle, then pull it gently to tighten the loops.

2 Maintaining the tension, insert the needle again at A, pushing it down through the two loops to form a round knot.

2



..... STITCH VARIATION



To work pistil stitch, insert the needle a short distance from where it emerged, to form a long tail. Make eight stitches in a circle to create a flower centre or floral shape.

Bullion Knot



..... OTHER NAMES
Caterpillar stitch

..... LEVEL
Intermediate

..... USES

Powdered filling; accent stitch; in rows as border

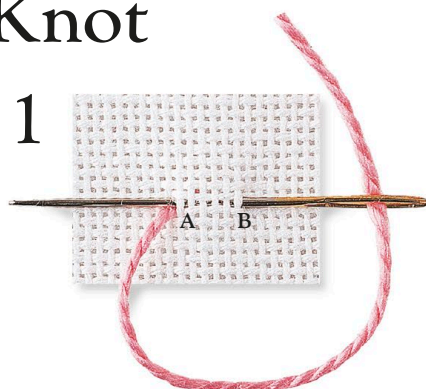
..... METHOD

Long twisted knot

..... MATERIALS

Any fabric; any twisted embroidery thread

1

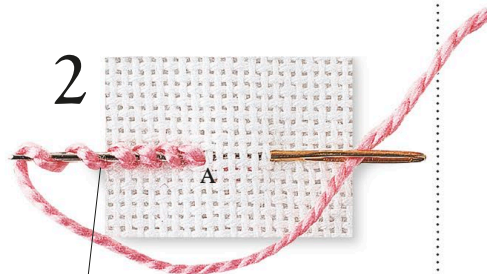


1 Start at A. Take the needle down at B and bring the point back through at A.

2 Wrap the thread six times around the needle, holding the loops down with a finger. Using the other hand, pull the needle carefully through the fabric and the coiled thread.

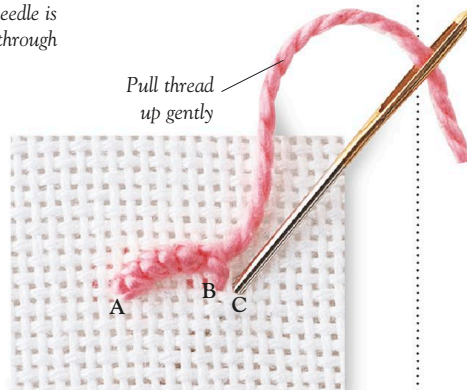
3 Take the needle back down at C and pull the working thread up so that the loops lie flat.

2



Pull thread up gently

3



Danish Knot



..... LEVEL
Intermediate

..... USES

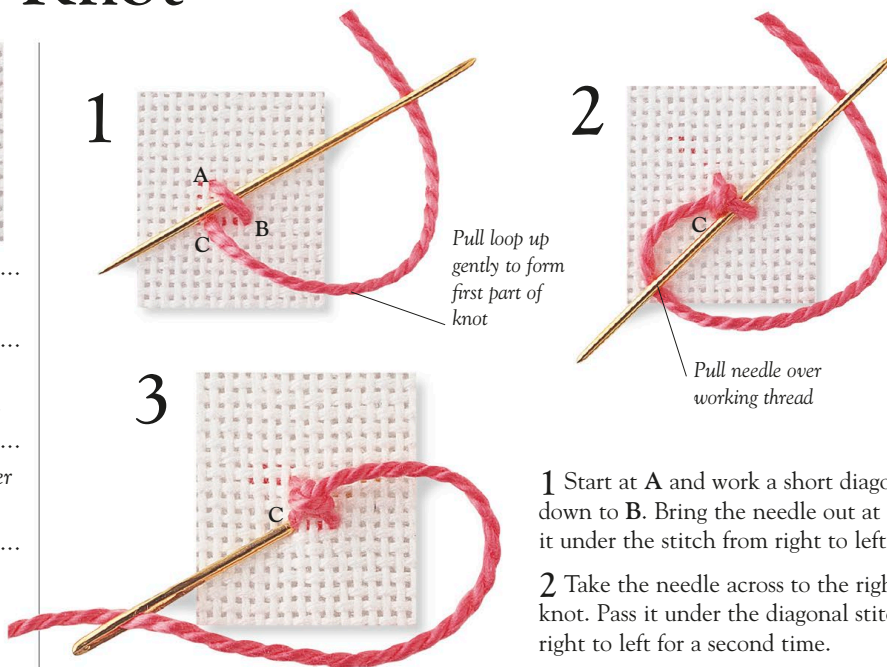
Powdered filling;
triangular accent stitch

..... METHOD

Looped knot worked over
short diagonal stitch

..... MATERIALS

Any fabric;
thick twisted thread

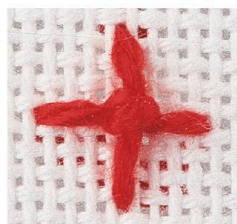


1 Start at **A** and work a short diagonal stitch down to **B**. Bring the needle out at **C** and slide it under the stitch from right to left.

2 Take the needle across to the right of the knot. Pass it under the diagonal stitch from right to left for a second time.

3 Insert the needle at **C** to complete the knot.

Four-legged Knot



..... OTHER NAME
Knot stitch

..... LEVEL
Intermediate

..... USES

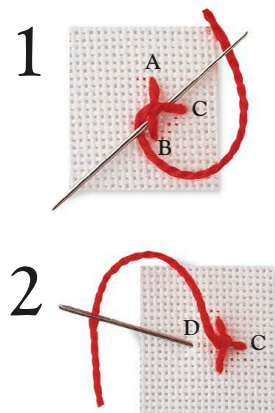
Powdered filling;
isolated stitch

..... METHOD

Upright cross with
knotted centre

..... MATERIALS

Any fabric; any thick thread



1 Start at **A** and work an upright stitch down to **B**. Come out at **C**. Loop the thread to the left, and slide the needle under the stitch.

2 Pull the thread gently to form a knot. Insert the needle at **D** to complete the stitch.

Sword



..... LEVEL
Easy

..... USES

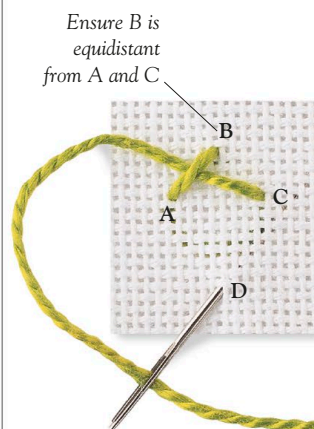
Worked randomly as light
filling; in rows as border

..... METHOD

Looped, elongated cross

..... MATERIALS

Any fabric; any
thick thread



Start at **A** and work a loose diagonal stitch up to **B**. Bring the needle out at **C** and slide it under the stitch from right to left. Take it down at **D**, pulling gently so that the two stitches form a cross.

Fly



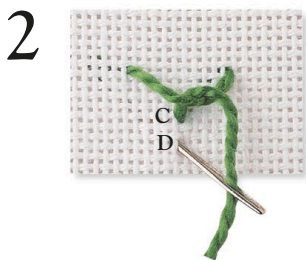
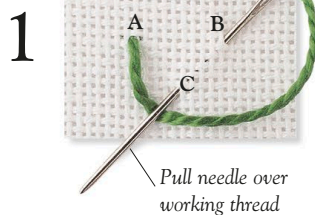
..... OTHER NAMES
Y-stitch; open loop stitch

..... LEVEL
Easy

..... USES
Light or heavy filling;
worked in horizontal or
vertical rows as border

..... METHOD
Tied loop stitch

..... MATERIALS
Any fabric;
any thick thread



1 Start at A and work a loose horizontal stitch across to B. Bring the needle out at C.

2 Take the needle down at D to make a tie stitch (see p.20).

Sheaf Filling



..... Level
Intermediate

..... USES
Powdered filling; in rows
as border; isolated stitch

..... METHOD
Three upright straight
stitches tied at the centre

..... MATERIALS
Any fabric; any thick
thread

Pull stitches together to
create sheaf effect



Make three parallel straight stitches from A to B, C to D and E to F. Come up at G and pass the needle to the left, under the first stitch. Take the needle across to the right and slide it back under the stitches. Take it to the right again and pull the thread up gently. Insert at G to complete.

Crown

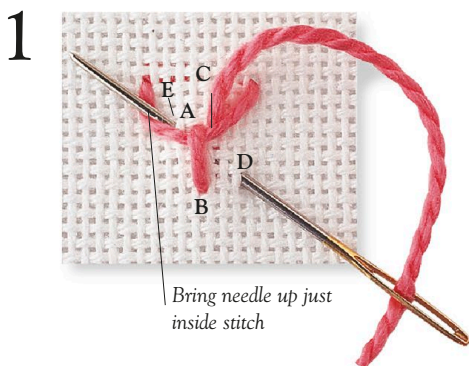


..... LEVEL
Intermediate

..... USES
Powdered filling; in rows
as border; isolated stitch

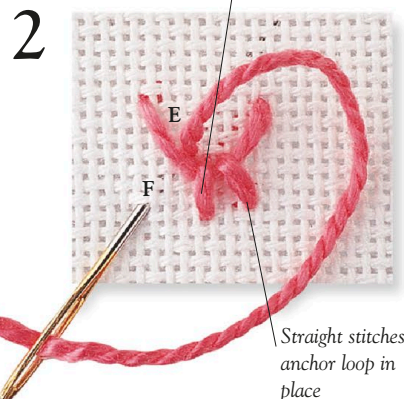
..... METHOD
Looped stitch tied down
with three straight stitches

..... MATERIALS
Any fabric; any thick
thread



1 Work a loose horizontal straight stitch. Come out above the thread at A and insert the needle at B, pulling the loop downwards. Come out at C, take the needle over the thread and insert at D, then come out at E.

2 Take the needle down over the thread and insert at F to complete the stitch.



Space three lower
stitches evenly

Sorbello



..... LEVEL
Intermediate

USES

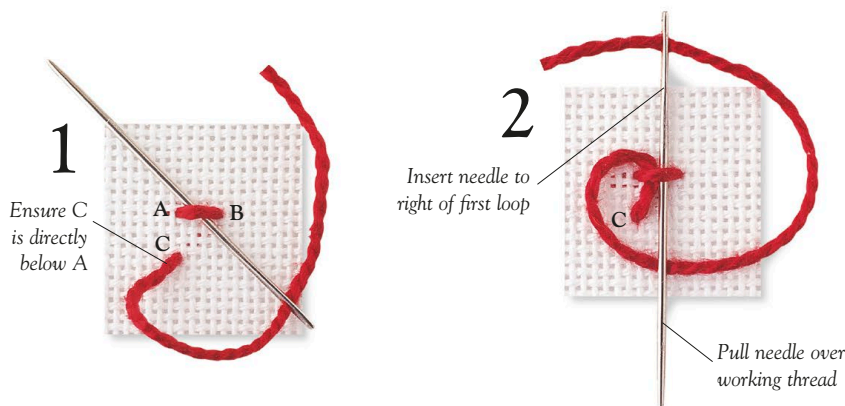
In straight rows as filling;
in rows as border;
isolated stitch

METHOD

Heavy square knot

MATERIALS

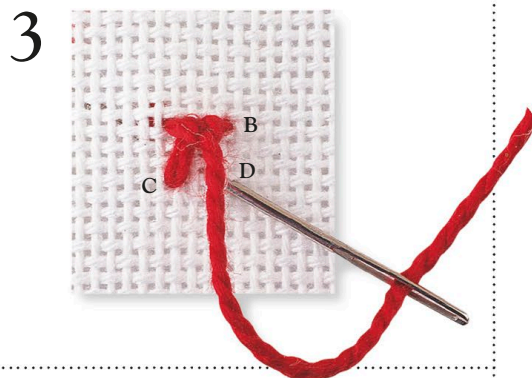
Any fabric; twisted or
pearl threads give a
raised effect



1 Start at **A** and work a short stitch to **B**. Bring the needle out below **A**, at **C**, and slide it under the stitch from bottom to top.

2 Hold the thread down to the left and pass the needle under the stitch again, this time from top to bottom.

3 Pull the thread gently to make a knot, then insert the needle below **B** at **D** to complete the stitch.



Palestrina Knot



..... LEVEL
Intermediate

USES

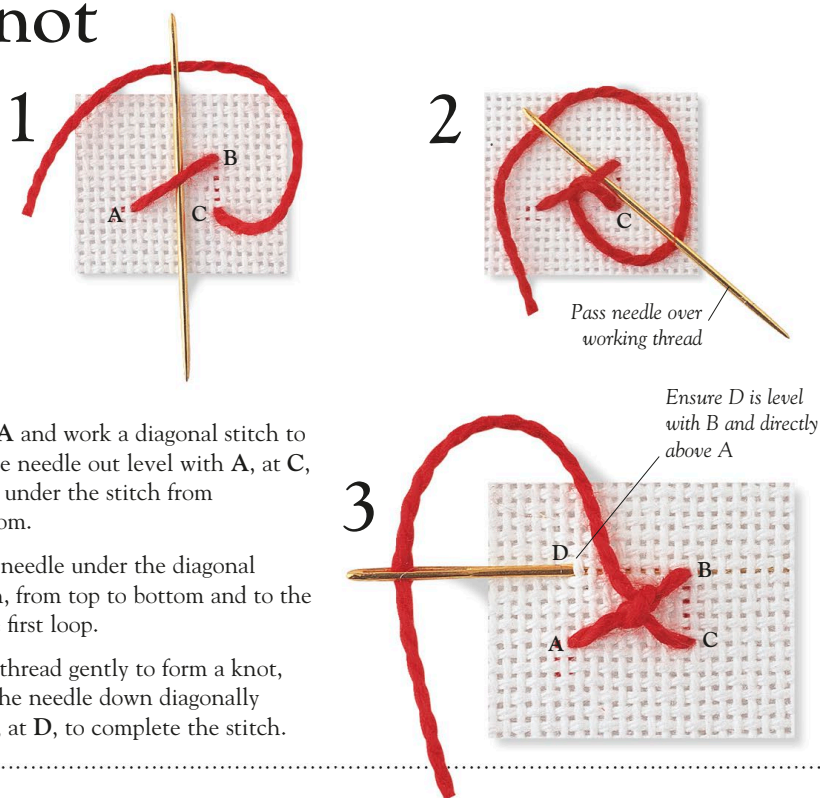
Geometric filling;
worked in rows as border;
isolated stitch

METHOD

Rectangular looped knot

MATERIALS

Any fabric;
any thick thread

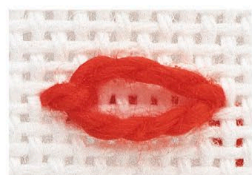


1 Start at **A** and work a diagonal stitch to **B**. Bring the needle out level with **A**, at **C**, and slide it under the stitch from top to bottom.

2 Pass the needle under the diagonal stitch again, from top to bottom and to the right of the first loop.

3 Pull the thread gently to form a knot, then take the needle down diagonally opposite **C**, at **D**, to complete the stitch.

Link



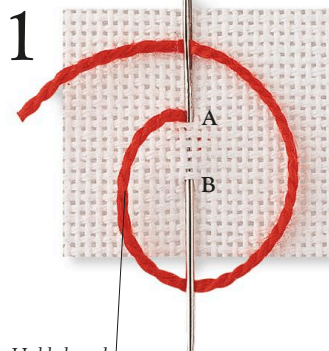
..... OTHER NAME
Detached chain stitch

..... LEVEL
Easy

..... USES
Scattered as light filling;
leaves and flower petals

..... METHOD
Single looped stitch

..... MATERIALS
Any fabric; any thread



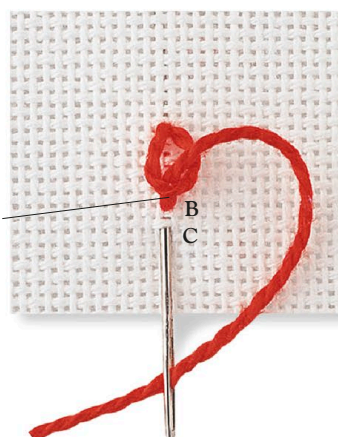
Hold thread
down to side
of needle

1 Start at **A**. Make a loop and take the needle down at **A**. Come out at **B** and pull the needle through over the working thread.

2 Insert the needle directly below **B**, at **C**, making a tie stitch (see p.20) to complete.

2

Tie stitch
secures loop

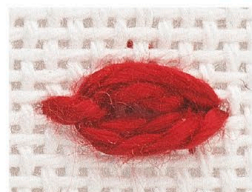


.....STITCH VARIATION.....



Lazy daisy stitch is formed by making several link stitches in a circle, all starting at the centre. Each stitch represents a petal and the whole looks like a flowerhead.

Berry

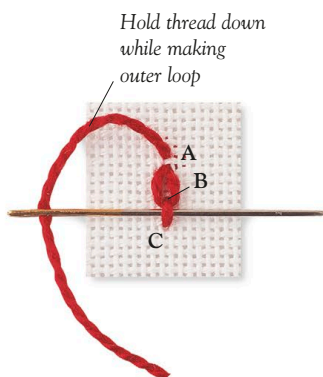


..... LEVEL
Intermediate

..... USES
Powdered filling;
flowers and leaves

..... METHOD
Double link stitch

..... MATERIALS
Any fabric; any thread



Make a small link stitch (see above). Bring the needle out at **A** and slide it under the tie stitch between **B** and **C**. Take the needle back up and insert at **A** to complete the stitch.

Picot



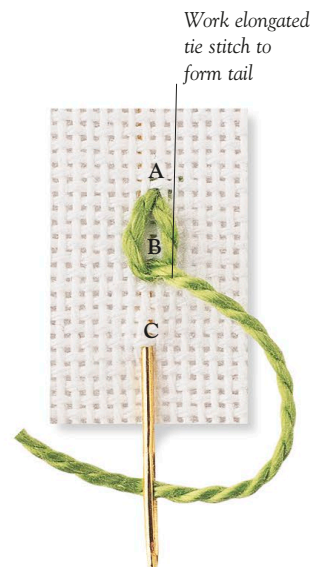
..... OTHER NAME
Long-tailed daisy stitch

..... LEVEL
Easy

..... USES
Powdered filling; in circles
as floral motif

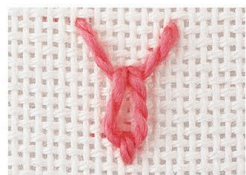
..... METHOD
Link variation with
long tie stitch

..... MATERIALS
Any fabric; any thread



Start at **A** and follow step 1 of link stitch (see above). Take the needle down below **B**, at **C**, to make a long tie stitch.

Detached Wheatear



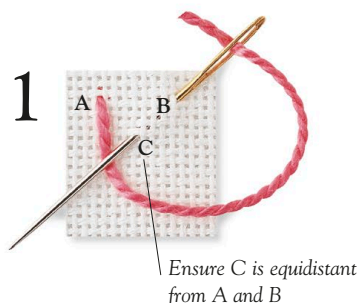
..... OTHER NAMES
Tete-de-boeuf stitch;
 ox-head stitch

..... LEVEL
 Intermediate

..... USES
 Powdered filling;
 isolated stitch

..... METHOD
 Link stitch worked over
 loose straight stitch

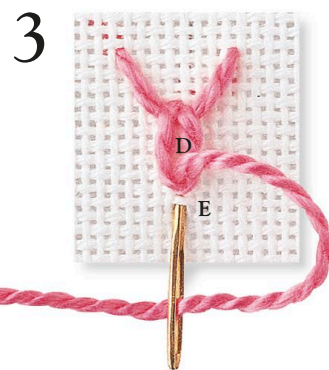
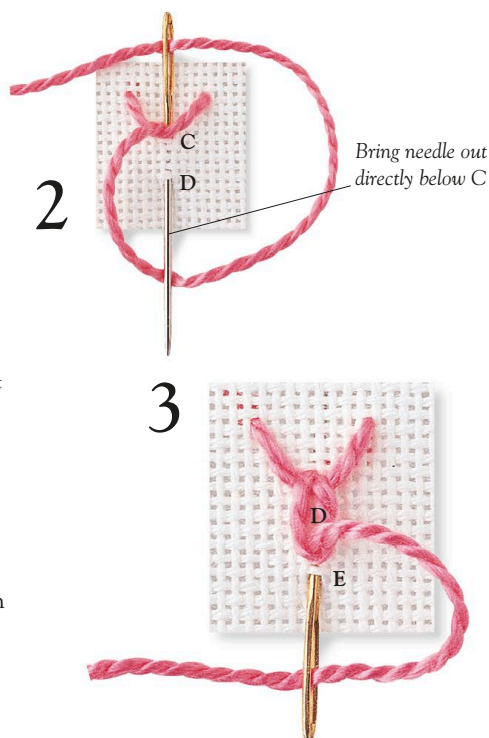
..... MATERIALS
 Any fabric; any thread



1 Start at **A**. Insert the needle at **B** and bring it out at **C**, passing over the working thread.

2 Make a loop and take the needle down at **C**. Come out at **D**, passing the needle over the working thread.

3 Take the needle down at **E** to form a short tie stitch (see p.20) to complete.



Tulip

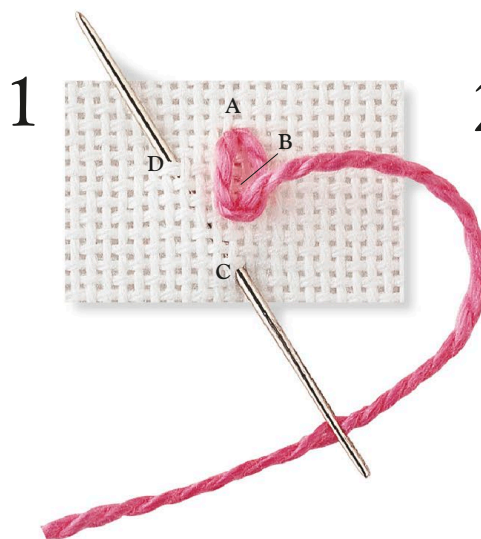


..... LEVEL
 Intermediate

..... USES
 In alternate rows as
 powdered filling;
 naturalistic flowers

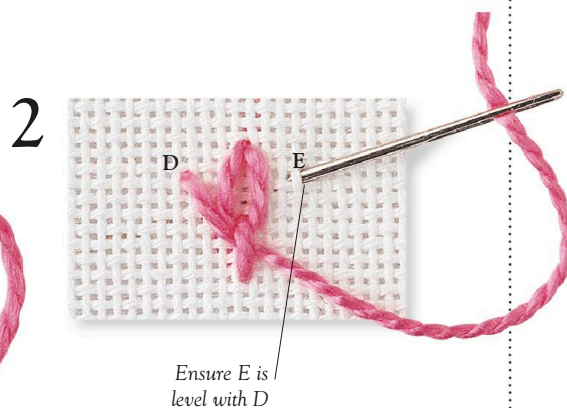
..... METHOD
 Straight stitch worked
 through link stitch

..... MATERIALS
 Any fabric; any thread



1 Start at **A** and work a picot stitch (see p.80). Take the needle down at **C** and bring it out to the left, at **D**.

2 Pass the needle under the tie stitch and insert it at **E** to complete the 'leaves'.



..... TECHNIQUE VARIATION Make a slanting straight stitch on either side of the picot stitch, instead of a single one passing beneath the tie stitch (see step 2 above). This creates the effect of two separate leaves at the base of the flower.



Woven Spider Web

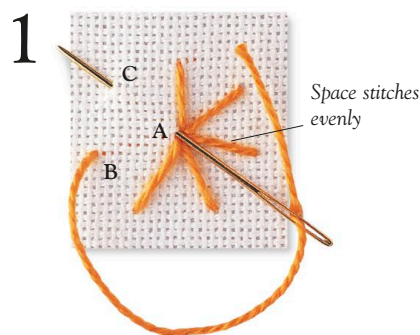


..... LEVEL
Intermediate

..... USES
Isolated stitch; large-scale powdered filling

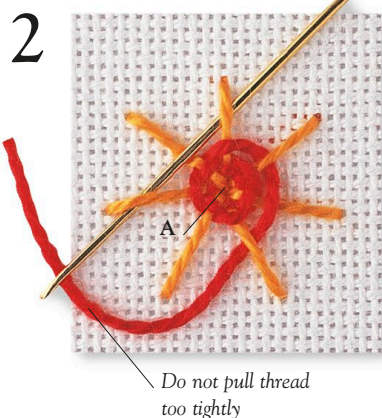
..... METHOD
Solid circle woven on foundation of seven straight stitches

..... MATERIALS
Any fabric; any thread in two colours; blunt needle



1 Work a foundation of five straight stitches (see p.73), all radiating from A. Bring the needle up at B and take it back down at A. Come out at C, ready to work the final stitch.

2 Bring the second thread up at A. Working clockwise, weave it alternately over and under the straight stitches until only the tips are left uncovered. Take the needle to the back to finish.

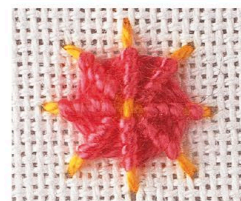


.....STITCH VARIATION.....



To make a ribbon rose, use a length of narrow silk embroidery ribbon for the weaving in step 2 (see above). Allow it to twist slightly to create the raised petal effect.

Ribbed Web



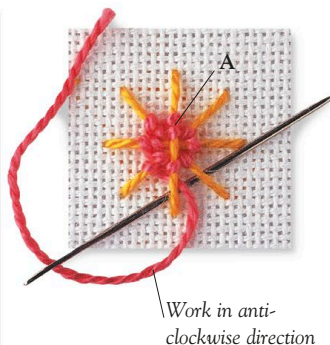
..... OTHER NAME
Ribbed spider web

..... LEVEL
Intermediate

..... USES
Isolated stitch

..... METHOD
Back stitched spiral over large star stitch

..... MATERIALS
Any fabric; any thick thread in two colours; blunt needle



Work a star stitch (see p.74) omitting the final cross. Come up at A. Slide the needle under the first two stitches to the left, then take it under the second and third stitches, making a back stitch (see p.40). Continue working round the star stitch until only the tips can be seen.

Buttonhole Wheel



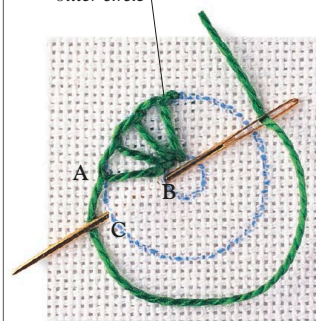
..... LEVEL
Intermediate

..... USES
Isolated stitch

..... METHOD
Buttonhole stitch worked within a ring

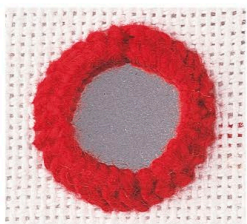
..... MATERIALS
Any fabric; any thread

Space stitches evenly around outer circle



Mark two concentric circles. Come up at A, and insert the needle at B on the inner circle. Bring the needle out at C, passing it over the working thread. Continue stitching until the ring is complete.

Shisha



LEVEL
Advanced

USES

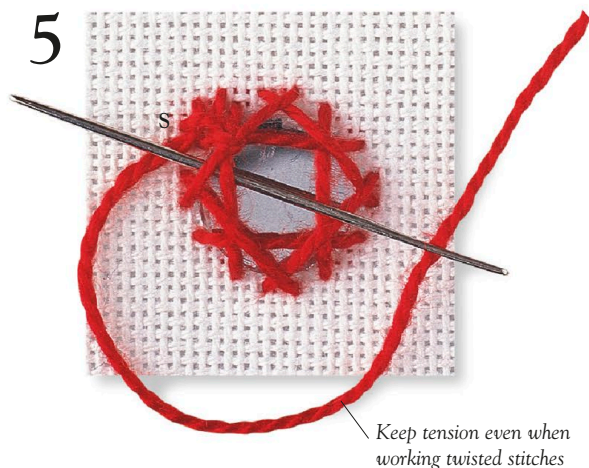
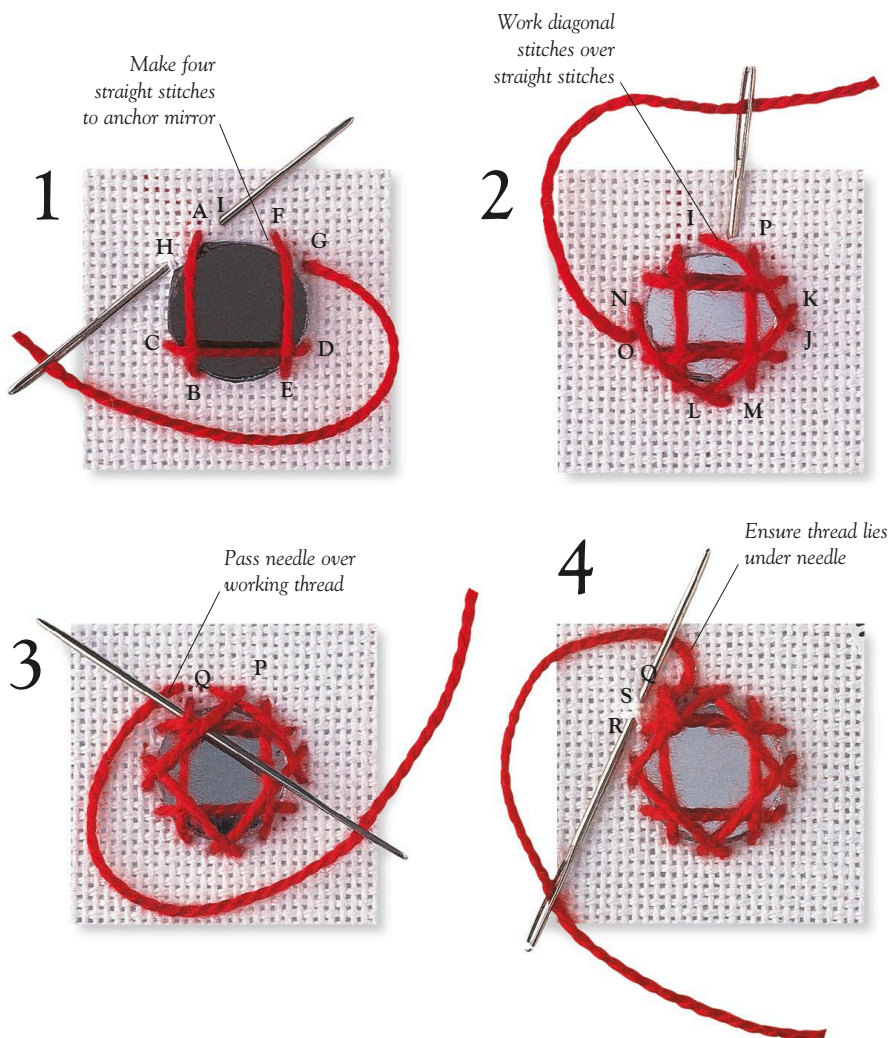
Indian embroidery; with
couched gold threads

METHOD

Mirror disc attached
to fabric with ring of
twisted stitches

MATERIALS

Any fabric; any thick
thread; shisha mirror;
frame



1 Place the mirror in position. Start at **A** and work a straight stitch down to **B**. Come out at **C** and insert at **D**. Come up at **E** and down at **F**, then come out at **G** and go down at **H**. Bring the needle up at **I**, ready to start the next four stitches.

2 Take the needle down to **J** to make a diagonal stitch. Bring it out at **K** and insert at **L**. Come out at **M**, down at **N**, out at **O**, then take the needle up to **P** and insert.

3 Bring the needle out at **Q**, just outside the straight stitches and pass it beneath the threads from right to left.

4 Insert the needle at **R** and bring it up at **S**, to make a small back stitch. Pull it through over the working thread.

5 Slide the needle back under the straight stitches and pull it through gently over the looped thread. Repeat steps 4 and 5 all the way around the mirror to complete.

Open and Solid Filling Stitches

BOTH TYPES OF filling are stitched within a marked outline, which may be a curved naturalistic shape or a geometric block. Open fillings allow the background to show through, whereas solid fillings produce a densely stitched area and should be worked in a thick thread that covers the fabric completely. Some of these stitches have evolved as shading stitches, using several closely toning threads. With practice, these can produce subtle, three-dimensional effects, especially for flowers and foliage. The fabric should be mounted in a frame for all filling stitches.

Darning 85

Double Darning 85

Brick and Cross 85

Satin 86

Surface Satin 86

Encroaching Satin 86

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Buttonhole Filling 87

Stem Filling 87

Leaf 88

Open Fishbone 88

Attached Fly 89

Close Fly 89

Cretan 89

Close Cretan 89

Romanian Couching 90

Bokhara Couching 90

Spiral Couching 90

Couched Filling 91

Laidwork 91

Back Stitch Trellis 92

Japanese Darning 92

Cloud Filling 93

Wave Filling 93

Darning



..... OTHER NAME
Damask stitch

..... LEVEL
Easy

..... USES
Solid filling patterns;
geometric bands

..... METHOD
Closely spaced rows of
running stitch

..... MATERIALS
Evenweave fabric;
any thread



Work stitches so that
spaces between them
create a pattern

Come up at **A**, to the right of the start of the stitch above. Insert the needle at **B**, to the right of the end of the stitch above. Bring the needle up one thread to the left, at **C**. Repeat, always following the previous line of stitching.

Double Darning

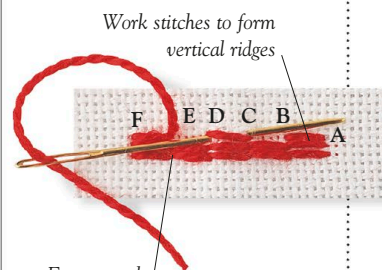


..... LEVEL
Intermediate

..... USES
Solid filling stitch that
appears the same at front
and back

..... METHOD
Double running stitch in
closely spaced rows

..... MATERIALS
Evenweave fabric;
any thread



Work stitches to form
vertical ridges

Ensure each
row of stitches
lines up with
previous one

Work a row of evenly spaced running stitches (see p.39), from **A** to **B**, **C** to **D** and **E** to **F**. Fill in the spaces on the return journey; bring the needle back out at **E**, insert at **D** and come out at **C**. Work the following rows directly above.

Brick and Cross

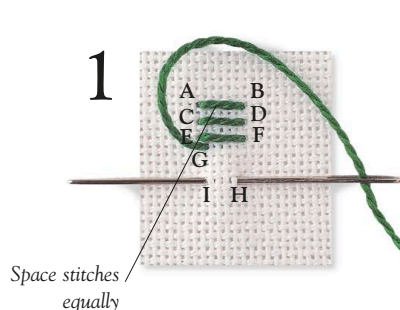


..... LEVEL
Intermediate

..... USES
Open geometric filling

..... METHOD
Alternate cross and
groups of straight stitches,
worked in vertical rows

..... MATERIALS
Evenweave fabric;
any thread

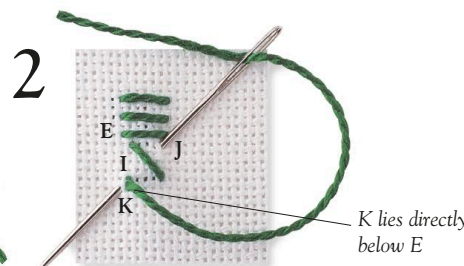


Space stitches
equally

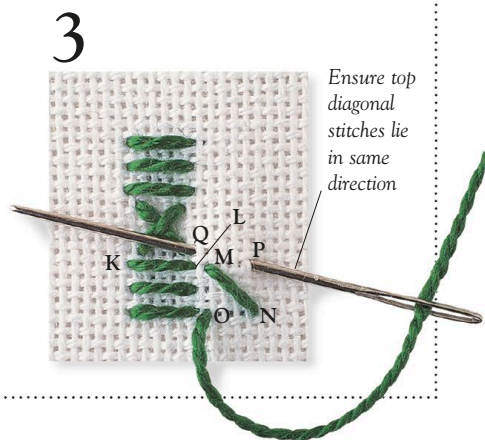
1 Make three parallel straight stitches from **A** to **B**, **C** to **D** and **E** to **F**. Bring the needle out at **G**. Work a diagonal stitch to **H**, then come out directly below **G**, at **I**.

2 Insert the needle at **J** to complete the cross stitch. Bring the needle out to the left of **I**, at **K**.

3 Insert at **L**, then make two more straight stitches. Come out level with **L**, at **M**, and insert at **N**. Bring the needle out at **O** and insert it at **P** to complete the second cross stitch. Come out at **Q** to begin the next three straight stitches.



K lies directly
below E



Ensure top
diagonal
stitches lie
in same
direction

Satin



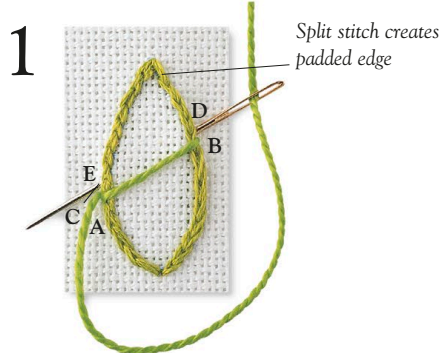
..... OTHER NAME
Damask stitch

..... LEVEL
Intermediate

..... USES
Solid filling; bands

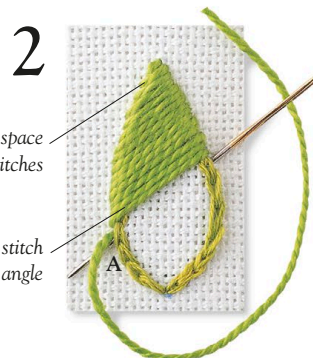
..... METHOD
Closely worked straight stitches

..... MATERIALS
*Any fabric; any thread –
 stranded silk or cotton
 gives lustrous finish*



1 Outline the area to be covered with split stitch (see p.40). Start the satin stitch at the widest point of the shape. Work a diagonal stitch from **A** up to **B** and bring the needle out next to **A**, at **C**. Take it down next to **B**, at **D**. Come out at **E** ready for the next stitch.

2 Repeat, varying the stitch length until the top part of the shape is covered. Bring the needle out again just below **A** and work downwards to fill the rest of the shape.

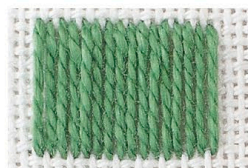


..... TECHNIQUE VARIATION



When working satin stitch over a geometric shape or as a border, work the stitches at a right angle to the outline. Start stitching at one end and work to the other.

Surface Satin

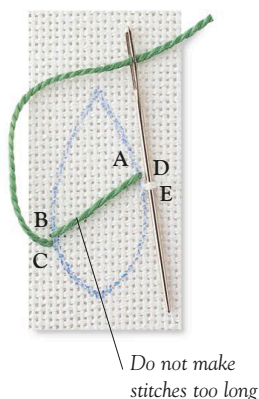


..... LEVEL
Intermediate

..... USES
Solid filling; bands

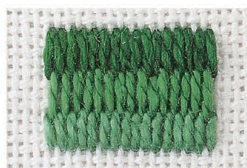
..... METHOD
Closely worked straight stitches: uses less thread than satin stitch

..... MATERIALS
*Any fabric; any thread –
 stranded silk or cotton for
 smooth surface; frame*



Mark the required shape. Work a diagonal stitch from **A** down to **B** and come up directly below, at **C**. Take the needle up to **D** and bring it out at **E**. Fill the lower part of the shape in this way. Come back up above **A** to work the remaining area.

Encroaching Satin

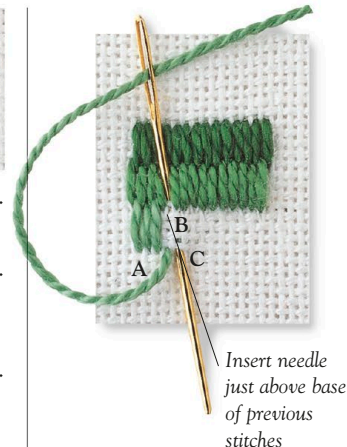


..... LEVEL
Intermediate

..... USES
*Solid filling for
 larger areas*

..... METHOD
*Overlapping narrow
 rows of satin stitch*

..... MATERIALS
*Any fabric; any thread,
 in shades of the same
 colour; frame*



Work a row of satin stitch (see above). On the following rows, bring the needle out at **A** and insert at **B**, between two stitches on the row above. Come up next to **A**, at **C**. Repeat to the row's end.

Long and Short



..... LEVEL
Advanced

..... USES

Shaded filling, giving three-dimensional effect

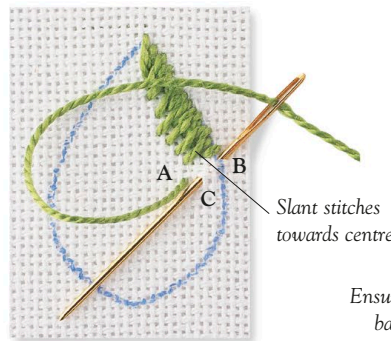
..... METHOD

Interlocking satin stitches

..... MATERIALS

Any fabric; any thread, in shades of the same colour; frame

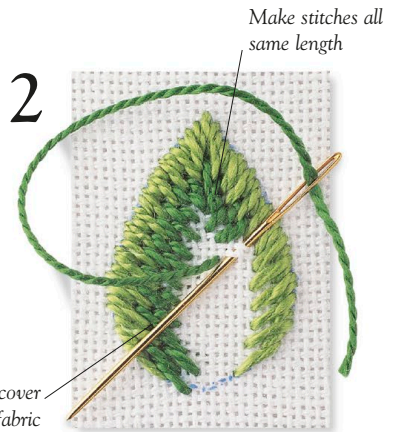
1



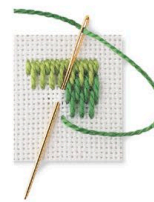
1 Mark the outline of the area to be stitched. Work a row of alternate long and short satin stitches (see p.86) around the edge. Come up at **A** and take the needle down at **B** to make a long stitch. Bring it out at **C** to make a short stitch. Continue in this way to complete the first round.

2 Using a darker shade, work a row of long satin stitches which interlock with the first round. Fill in the centre with a third shade.

2

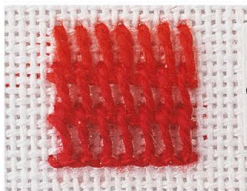


..... TECHNIQUE VARIATION



When filling square or rectangular shapes, work the first row in alternate long and short stitches and subsequent rows in long stitches only, so they interlock as before.

Buttonhole Filling



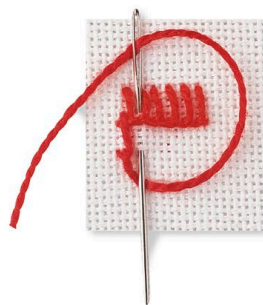
..... OTHER NAME
Buttonhole shading

..... LEVEL
Intermediate

..... USES
Shaded filling

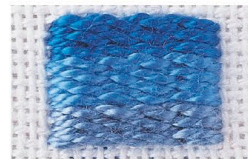
..... METHOD
Overlapping rows of buttonhole stitch

..... MATERIALS
Any fabric; any thread, in shades of the same colour; frame



Work a row of buttonhole stitch (see p.58) using the lightest thread. With a darker tone, work the second row directly below, so that the upright stitches overlap the base of the previous row. Work subsequent rows in progressively darker tones to create the effect of shading.

Stem Filling



..... OTHER NAME
Stem stitch shading

..... LEVEL
Intermediate

..... USES
Shaded filling

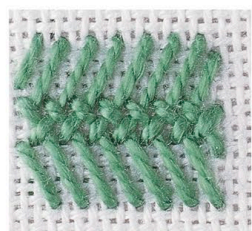
..... METHOD
Closely spaced lines of stem stitch

..... MATERIALS
Any fabric; any thread, in shades of the same colour



Mark the outline of the area to be stitched. Using the darkest thread, work two rows of stem stitch (see p.41) along one side of the outline. Work the next two rows in a lighter shade. Continue to fill the shape with rows of stem stitch, graduating the colour to create a shaded effect.

Leaf



..... LEVEL

Intermediate

..... USES

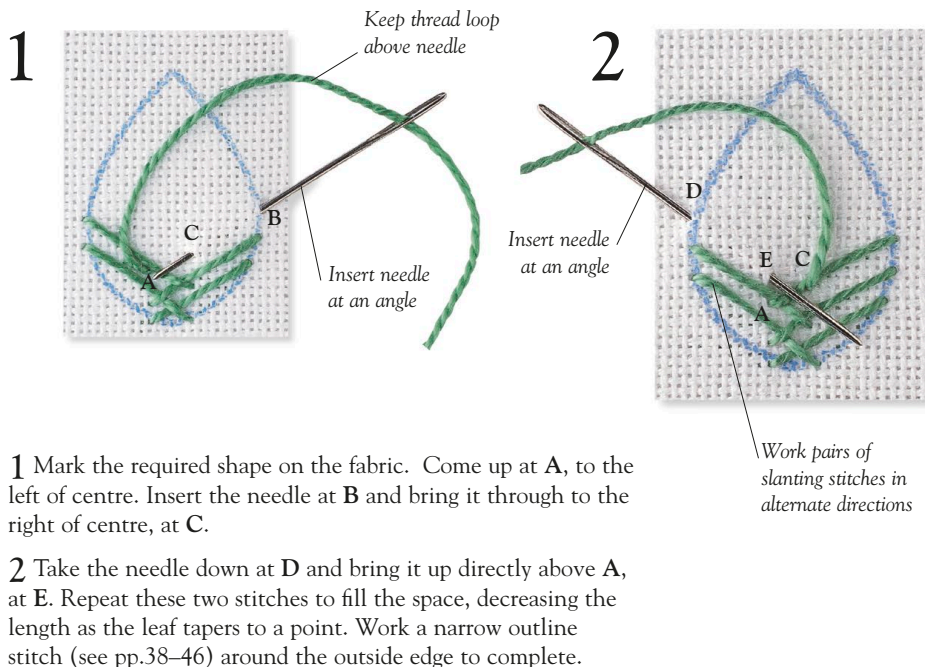
Open filling for leaves,
petals and wide borders

..... METHOD

Overlapping diagonal
stitches worked upwards

..... MATERIALS

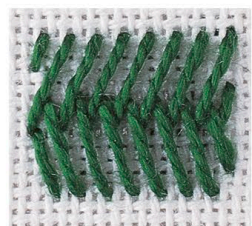
Any fabric;
any thread; frame



1 Mark the required shape on the fabric. Come up at **A**, to the left of centre. Insert the needle at **B** and bring it through to the right of centre, at **C**.

2 Take the needle down at **D** and bring it up directly above **A**, at **E**. Repeat these two stitches to fill the space, decreasing the length as the leaf tapers to a point. Work a narrow outline stitch (see pp.38–46) around the outside edge to complete.

Open Fishbone



..... LEVEL

Easy

..... USES

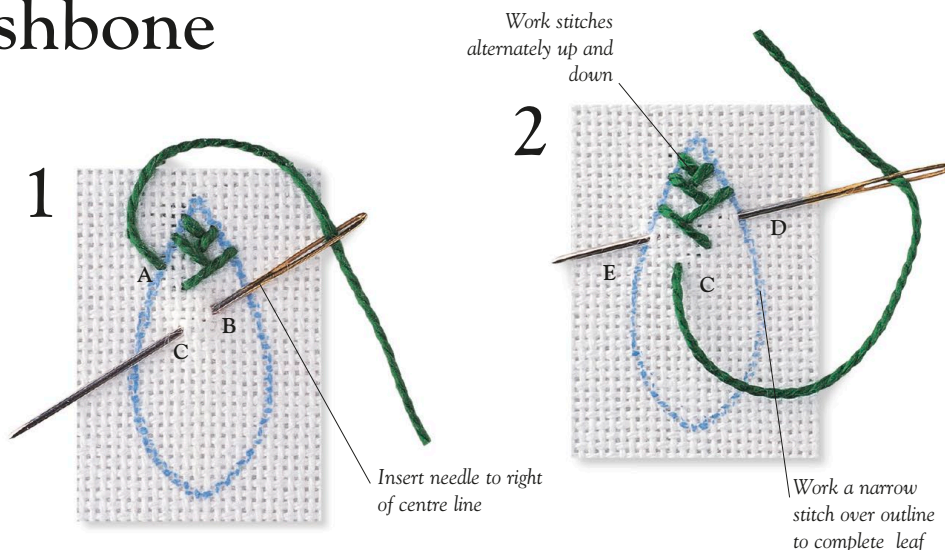
Light filling for small leaf or
petal shapes; open borders

..... METHOD

Alternate slanting stitches,
worked downwards

..... MATERIALS

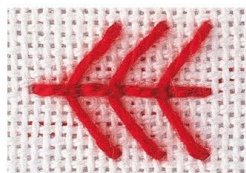
Any fabric; any thread;
frame



1 Mark the required shape. Come up at **A** and make a downwards slanting stitch to **B**, to the right of centre. Bring the needle out to the left of centre, at **C**.

2 Take the needle up to the right and insert at **D**. Come out at **E**, ready to work the next downwards stitch. Repeat these two stitches to continue, altering the length as the outline widens or narrows.

Attached Fly



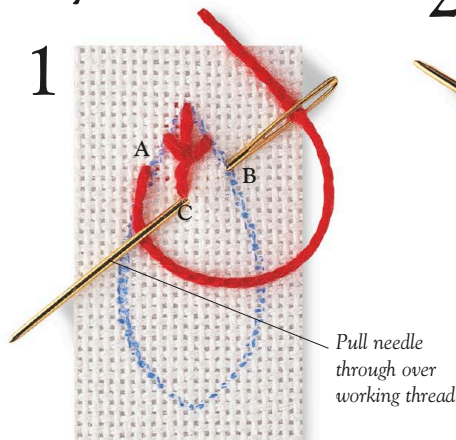
..... OTHER NAME
Fishbone

..... LEVEL
Easy

..... USES
Open filling for narrow
leaf or geometric shapes;
light borders

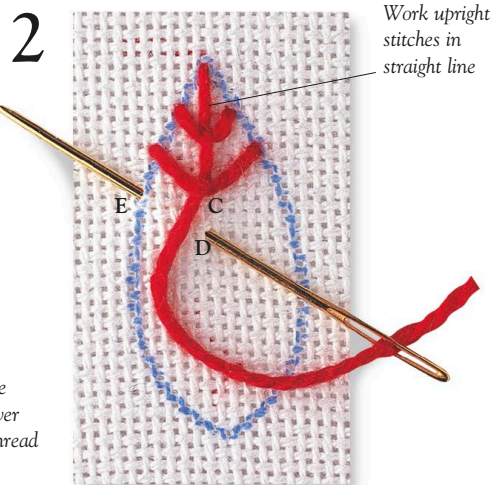
..... METHOD
Row of linked fly stitches
worked downwards

..... MATERIALS
Any fabric; any thread;
embroidery frame

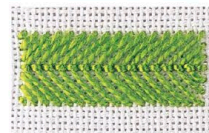


1 Mark the outline of the area to be filled. Come out at **A** and insert the needle on the same level, at **B**. Bring it up in the centre at **C**.

2 Insert the needle directly below **C**, at **D**, to make a straight stitch, and bring it out at **E**. Repeat steps 1 and 2 to continue, varying the stitch length as required.



.....STITCH VARIATION.....



Close fly stitch is made by reducing the length of the straight stitches (see step 2).

Cretan



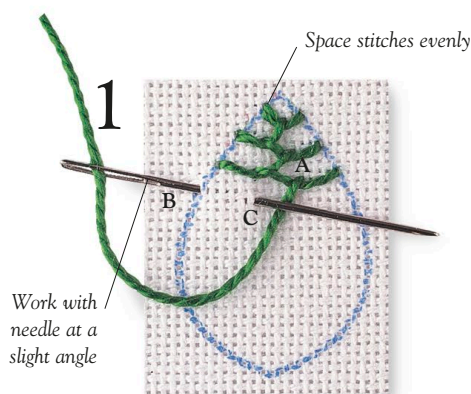
..... OTHER NAME
Cretan filling

..... LEVEL
Easy

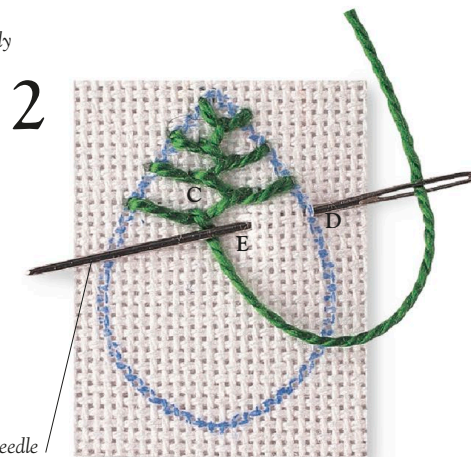
..... USES
Open filling for leaf or
geometric motif; borders

..... METHOD
Looped vertical stitch,
worked downwards

..... MATERIALS
Any fabric;
any thread; frame



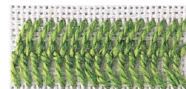
Work with
needle at a
slight angle



1 Mark the shape to be filled. Come up to the right of centre at **A**, then take the needle across to **B** and insert. Come out to the left of centre at **C**. Pull the needle through over the working thread.

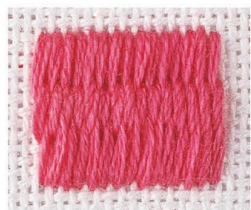
2 Take the needle down at **D** and come out at **E**. Repeat these two steps to fill the required area.

.....STITCH VARIATION.....



Close Cretan stitch is formed by working each new stitch immediately below the last, so no space is left between them.

Romanian Couching

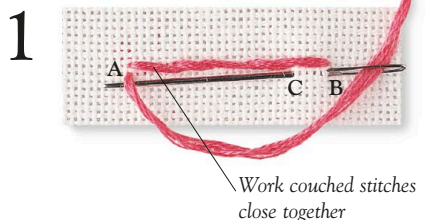


..... LEVEL
Intermediate

..... USES
Solid filling for large areas

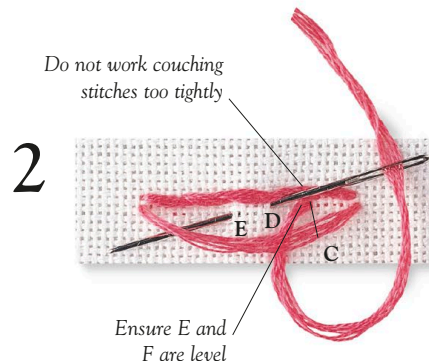
..... METHOD
Closely spaced long
couched stitches

..... MATERIALS
Any fabric; any thread –
stranded cotton gives
smooth surface; frame

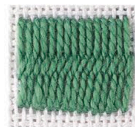


1 Come up at **A** and work a long horizontal stitch across to **B**. Bring the needle out level with **A**, at **C**.

2 Make a couching stitch: take the needle over the long stitch and insert at **D**. Draw the thread up gently to tighten. Come out at **E**, ready to make the next couching stitch.



..... STITCH VARIATION



Bokhara couching is worked in the same way, but the couching stitches are much shorter and made at a steep angle.

Spiral Couching

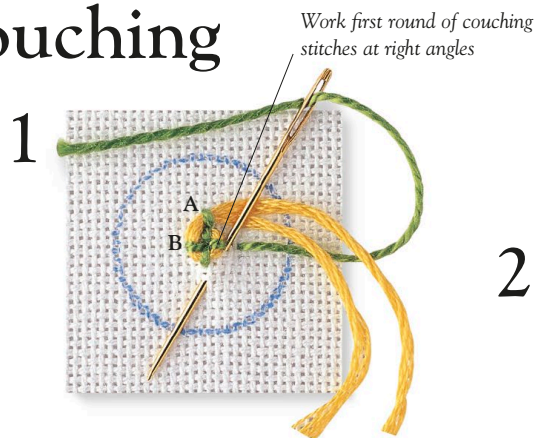


..... LEVEL
Intermediate

..... USES
Solid filling for circles;
metal thread embroidery

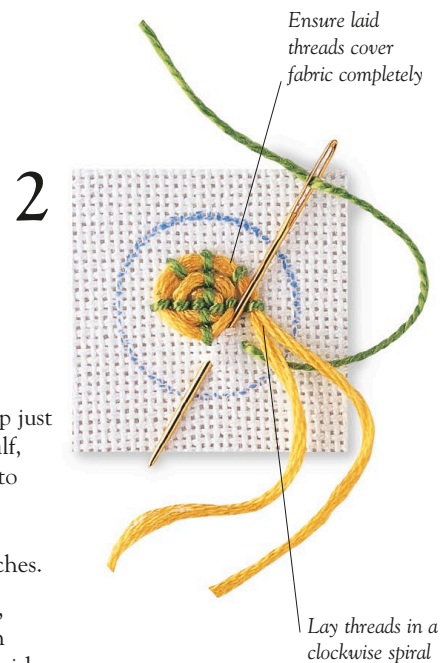
..... METHOD
Laid threads worked
within a circle

..... MATERIALS
Any fabric; thick or
fragile threads; finer
couching thread; frame



1 Mark a circle and bring the couching thread up just above the centre, at **A**. Fold the laid thread in half, pass the needle through the loop and insert at **B** to make a couching stitch. Curve the threads to the right. Work three more stitches, to complete the round. Make another round of four couching stitches.

2 Continue couching the laid threads in a spiral, spacing the stitches further apart as it increases in diameter. Take the ends through to the back to finish.



Couched Filling



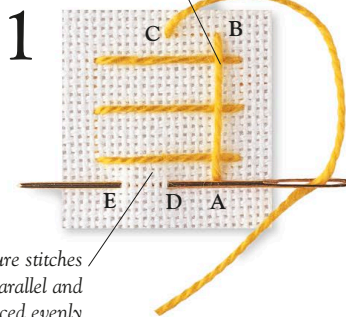
..... LEVEL
Intermediate

..... USES
Decorative open filling

..... METHOD
Straight stitch grid with
cross stitch couching

..... MATERIALS
Any fabric; thread in
two colours of the same
or different
thicknesses; frame

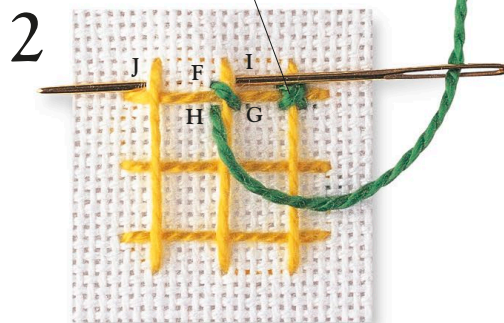
Work upright stitches at right
angles to horizontal stitches



1 Using the first colour, make a foundation of horizontal straight stitches (see p.73). Come up at **A** to start working the vertical stitches. Take the needle down at **B**, then bring it out at **C**. Insert at **D** and come out at **E**, ready for the final stitch.

2 Work a cross stitch over each intersection of the straight stitches. Bring the second colour up at **F**. Take the needle down over the crossed threads and insert at **G**. Come up at **H** and insert at **I**, then come out at **J**, ready to make the next cross.

Keep cross stitches small
for neat appearance



Laidwork

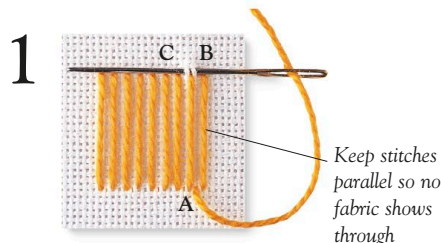


..... LEVEL
Advanced

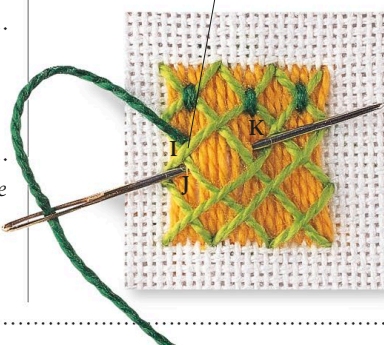
..... USES
Decorative solid filling

..... METHOD
Surface satin stitch with
trellis of couched straight
stitches

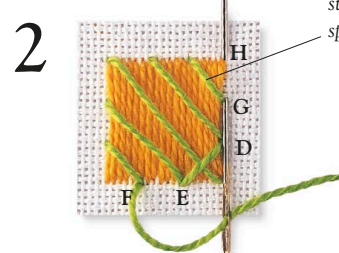
..... MATERIALS
Any fabric; thread in three
colours; frame



3 Work tie stitches over
crossed threads



Ensure diagonal
stitches are
spaced evenly

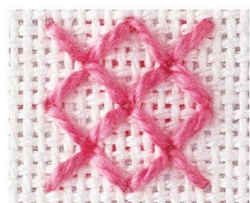


1 Work a row of upright surface satin stitches (see p.86), leaving one stitch width between each. Bring the needle out at **A**, insert at **B** and come up at **C**. Repeat along the row to fill in the spaces.

2 Using the second thread, work a series of diagonal stitches across the foundation. Come up at **D** to start the second layer of stitches. Take the needle down at **E**, then bring it out at **F** and insert at **G**. Come out at **H**, ready to complete the trellis.

3 Work the short tie stitches (see p.20) in the third colour. Come up at **I**, take the needle down at **J** and bring it out again at **K**. Repeat at each intersection.

Back Stitch Trellis

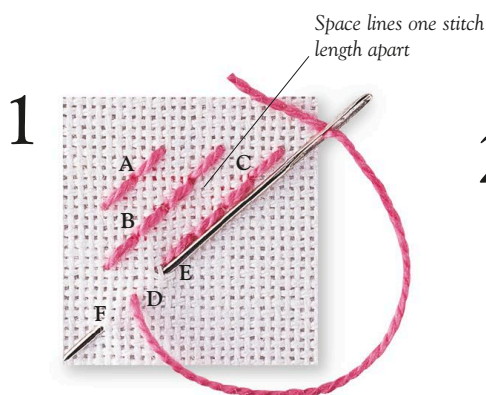


..... LEVEL
Intermediate

..... USES
Open geometric filling

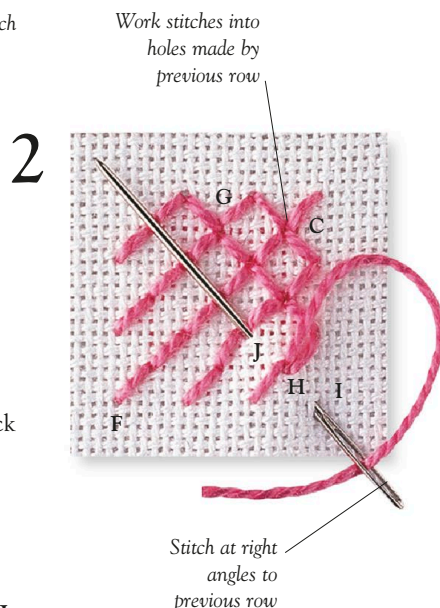
..... METHOD
Intersecting diagonal rows
of back stitch

..... MATERIALS
Any fabric – evenweave
for a regular effect; any
embroidery thread

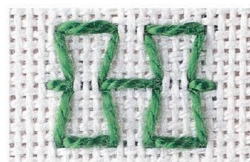


1 Work a series of diagonal, parallel rows of back stitch (see p.40). Start the first row at **A**, the second at **B** and the third at **C**. Come out at **D**, insert the needle at **E** and bring it out at **F**. Continue until the required area is filled.

2 Work the next row in the opposite direction, starting at **C**, then **G**. Come out at **H**, insert at **I** and come up at **J**. Repeat to complete the trellis.



Japanese Darning

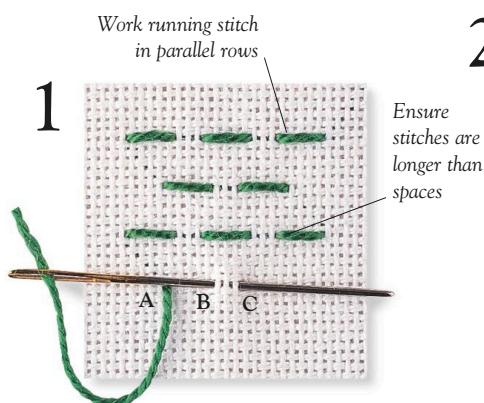


..... LEVEL
Intermediate

..... USES
Open geometric filling
for larger areas

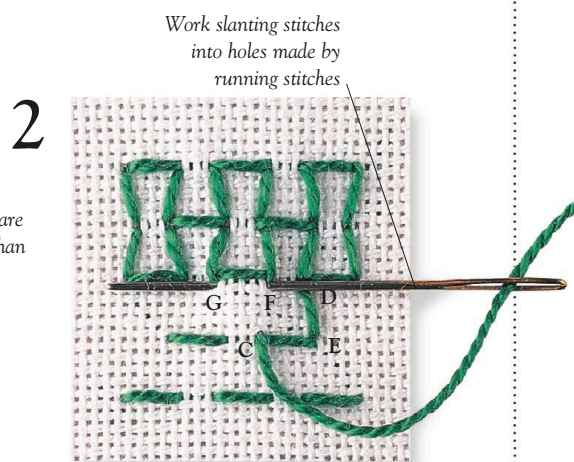
..... METHOD
Combination of running
and straight stitches

..... MATERIALS
Any fabric – evenweave
is easier to use; any
embroidery thread



1 Work several horizontal rows of running stitch (see p.39), positioned so that the stitches in each row lie beneath the spaces in the row above. Come up at **A**, insert the needle at **B** and bring it out at **C**. Repeat to fill the required area.

2 Link the rows of running stitch with slanting stitches. Bring the needle out at **D** and take it down at **E**. Come up at **C**, go down at **F**, then up at **G**, ready to make the next stitch. Continue to the end of the row, before proceeding to the one below.



Cloud Filling



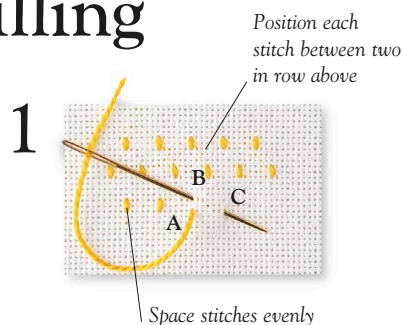
..... OTHER NAME
Mexican stitch

..... LEVEL
Intermediate

..... USES
Open filling; crewel work

..... METHOD
Interlaced rows of short upright stitches

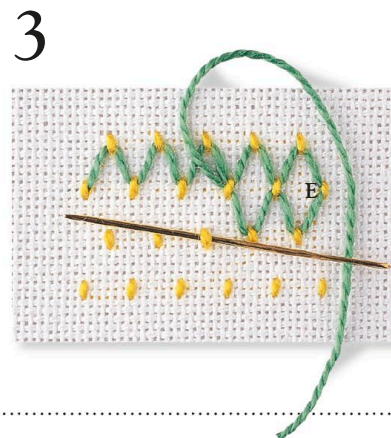
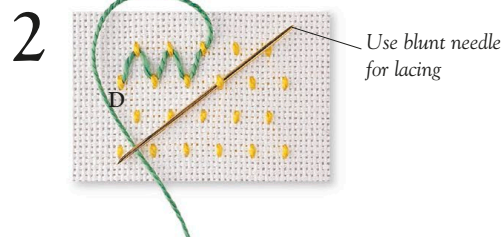
..... MATERIALS
Any fabric – evenweave for regular effect; any thread in two colours; blunt needle



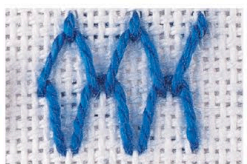
1 Work a foundation of short upright stitches, arranged in staggered rows. Come up at **A** and make a straight stitch to **B**, then bring the needle out at **C**. Repeat to fill the required area.

2 Bring the second thread up at **D**. Slide the needle under the first stitch in the top row from left to right. Pass it beneath the second stitch on the row below and continue lacing to the end.

3 Come up at **E**. Slide the needle under the first stitch on the third row, from right to left. Take it under the next stitch on the second row. Repeat to the end, then thread further rows in the same way.



Wave Filling

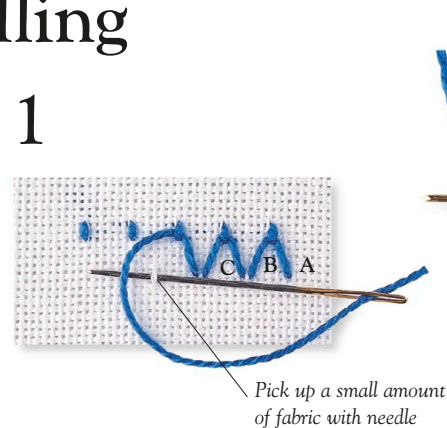


..... LEVEL
Intermediate

..... USES
Shaded or single colour open filling; crewel work

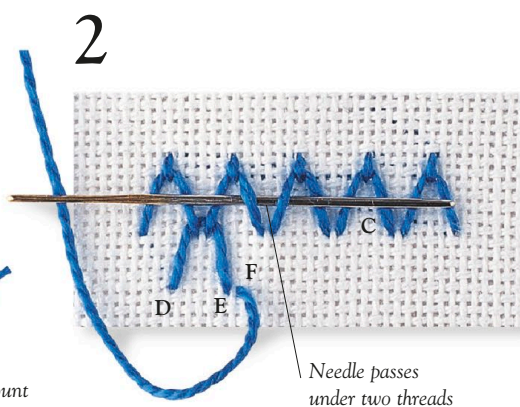
..... METHOD
Interlinked horizontal rows of looped stitches

..... MATERIALS
Any fabric; any thread in one or more colours; frame

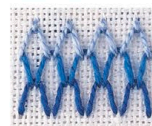


1 Work a base row of short, evenly spaced upright stitches. Come up at **A** and slide the needle under the first stitch. Take it back down to **B** and insert. Come out just to the left, at **C** and repeat to the end of the row.

2 Start the next row at **D**. Pass the needle under the next two stitches of the row above. Take it down and insert at **E**, then come out at **F**. Continue to the end of the row.



..... TECHNIQUE VARIATION



Create a subtly shaded effect by stitching each successive row in a darker shade of the same colour.



OPENWORK



PULLED FABRIC STITCHES



DRAWN THREAD AND
INSERTION STITCHES



CUTWORK AND
EDGING STITCHES

Pulled Fabric Stitches

MANY OF THESE stitches were originally worked as white-on-white stitches to decorate household linen, but their diversity and intricate patterns only really become apparent when coloured threads are used. They form all-over designs which vary in density; some are open and lacy, but others have a more solid pattern of stitches. Work on evenweave fabric which has been mounted in a frame. Avoid stretching the fabric too taut; it has to be fairly loose to allow the stitches to be worked evenly. Use strong thread in a weight to match the background fabric, and pull each stitch tightly to draw the fabric threads together.

Window Filling **97**

Three-sided **97**

Honeycomb Filling **98**

Russian Filling **98**

Diagonal Raised Band **99**

Punch **99**

Cobbler Filling **100**

Step **100**

Mosaic Filling **101**

Diagonal Satin Filling **101**

Back Stitch Rings **102**

Algerian Eye **102**

Outlined Diamond Eyelet

103

Window Filling

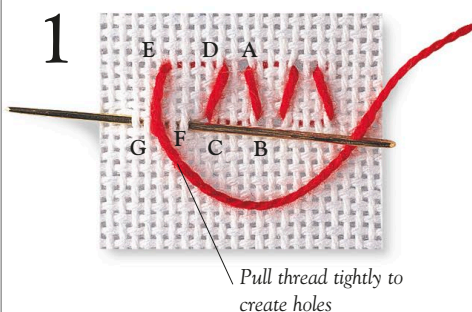


..... LEVEL
Easy

..... USES
Dense filling

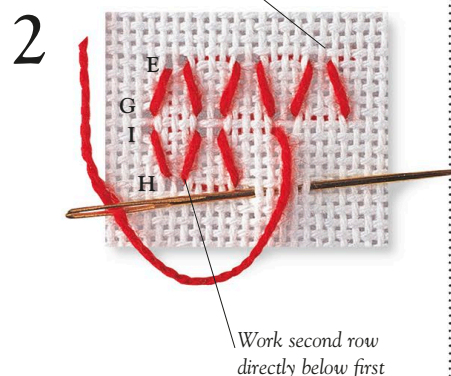
..... METHOD
Diamond trellis with
four small holes

..... MATERIALS
Evenweave fabric;
any thread; blunt
needle; frame

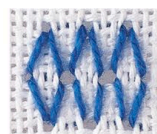


1 Come up at **A**. Work a diagonal stitch over five horizontal and two vertical threads, down to **B**. Come out five threads to the left, at **C**, then insert one thread to the left of **A**, at **D**. Bring the needle out five threads to the left, at **E** and go down one thread to the left of **C**, at **F**. Come out at **G** and continue to the end of the row.

2 Stitch the next row as a mirror image of the first. Come up at **H**, eleven threads below **E**, and insert one thread below **G**, at **I**. Repeat these two rows to continue.



.....STITCH VARIATION.....



Pulled wave filling, which has open holes, is worked in the same way, but no space is left between the stitches.

Three-sided



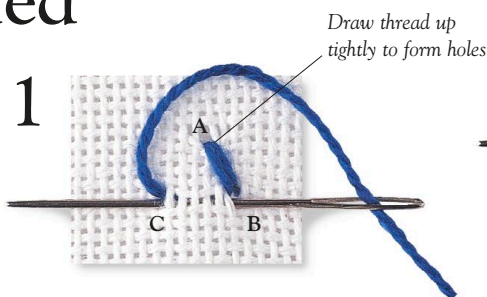
..... OTHER NAME
Straight line stitch

..... LEVEL
Easy

..... USES
Narrow borders

..... METHOD
Double back stitch
worked in triangles

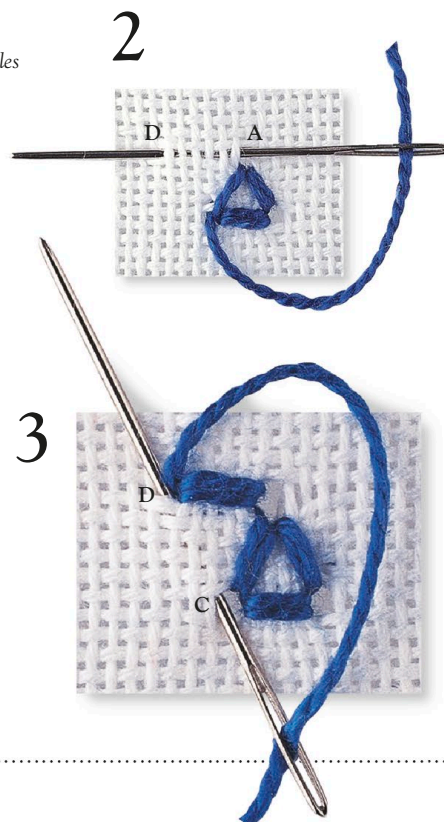
..... MATERIALS
Evenweave fabric;
any thread; blunt
needle; frame



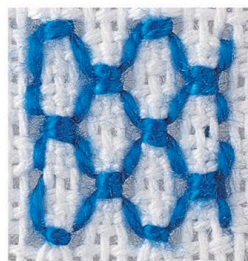
1 Start at **A** and work a diagonal stitch over six horizontal and three vertical threads down to **B**. Come out again at **A** and re-insert at **B** to make a double back stitch. Come up six threads to the left of **B** at **C** and work another double back stitch.

2 Work another double back stitch up to **A** and come out six threads to the left, at **D**.

3 Take the needle down to **C** and make a double stitch. Repeat to the end of the row.



Honeycomb Filling



..... LEVEL

Intermediate

..... USES

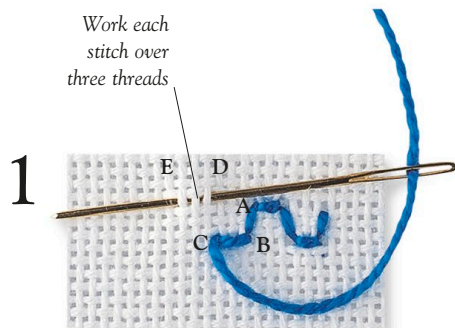
Light filling with semi-open appearance

..... METHOD

Worked to form hexagonal lattice

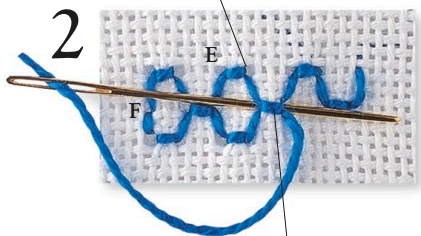
..... MATERIALS

Evenweave fabric; any thread; blunt needle



1

Ensure stitches are all worked at right angles to each other



2

Make a double horizontal stitch at point where rows meet

1 Start at top right. Come up at A, go down at B and bring the needle out at C. Re-insert at B and come up again at C, then go down at D. Come up at E, re-insert the needle at D, and bring it out again at E. Repeat these four stitches to the end of the row.

2 Work the second row as a mirror image of the first. Start at F, and turn the work upside-down if desired. Repeat these two rows to fill the required area.

Russian Filling



..... LEVEL

Advanced

..... USES

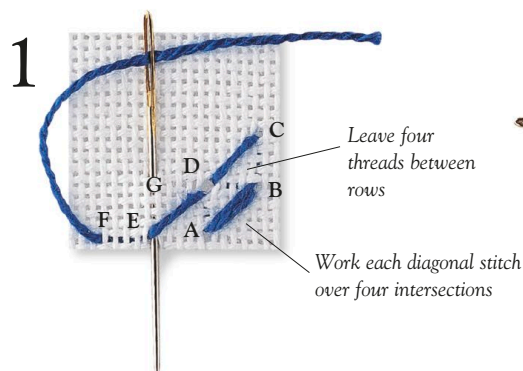
Dense filling with open holes

..... METHOD

Crossed diagonal stitches worked in two journeys

..... MATERIALS

Evenweave fabric; any thread; blunt needle



1

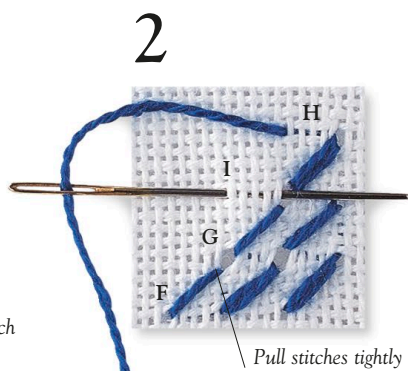
Leave four threads between rows

Work each diagonal stitch over four intersections

1 Start at bottom right. Work a diagonal stitch from A to B. Come up at C and insert the needle at D. Bring it back up at B, down at A, then up again at D and down at E. Start the next row with a stitch from F to G and come up at E. Repeat these two rows until the top right corner of the area being filled is reached.

2 Work a stitch from H to I to square off the top edge, then continue working diagonal rows to fill the space.

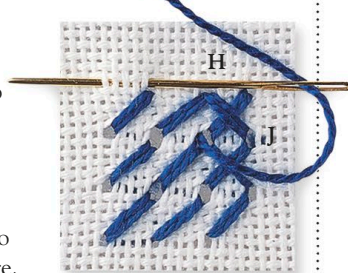
3 The second journey, which completes the crosses, starts from J to H. Turn the work through 45 degrees to the left and stitch as before.



2

Pull stitches tightly to create large holes

3



Diagonal Raised Band

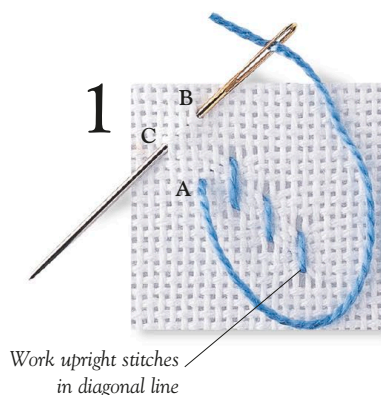


..... LEVEL
Easy

..... USES
Ridged diagonal borders

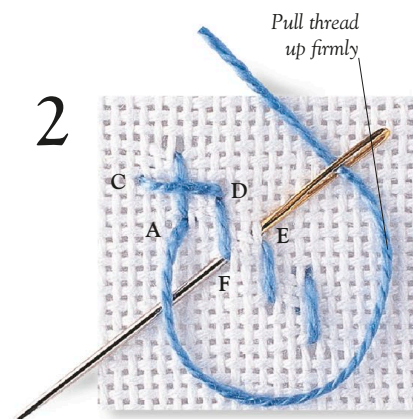
..... METHOD
Diagonal row of tightly worked cross stitches

..... MATERIALS
Evenweave fabric; any thread; blunt needle; frame



1 Work a row of upright stitches. Come out at A, take the needle up over six threads and insert it at B. Bring the needle out three intersections to the left, at C.

2 Insert the needle at D and bring it out again at A. Insert at E and come out at F, and continue to the end of the row.



.....STITCH VARIATION.....



Ridged filling is made by working diagonal raised band stitch in adjacent rows to make a solid pattern.

Punch

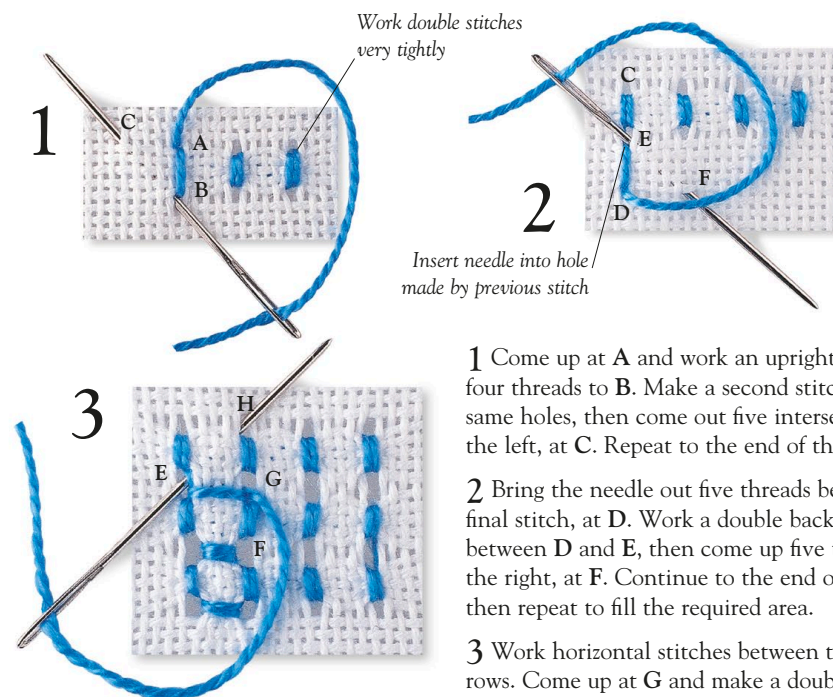


..... LEVEL
Easy

..... USES
Open filling with large holes

..... METHOD
Double back stitch worked in square grid

..... MATERIALS
Evenweave fabric; any thread; blunt needle; frame



1 Come up at A and work an upright stitch over four threads to B. Make a second stitch in the same holes, then come out five intersections to the left, at C. Repeat to the end of the row.

2 Bring the needle out five threads below the final stitch, at D. Work a double back stitch between D and E, then come up five threads to the right, at F. Continue to the end of the row then repeat to fill the required area.

3 Work horizontal stitches between the upright rows. Come up at G and make a double back stitch to E. Bring the needle out at H, then continue working up and down the rows.

Cobbler Filling

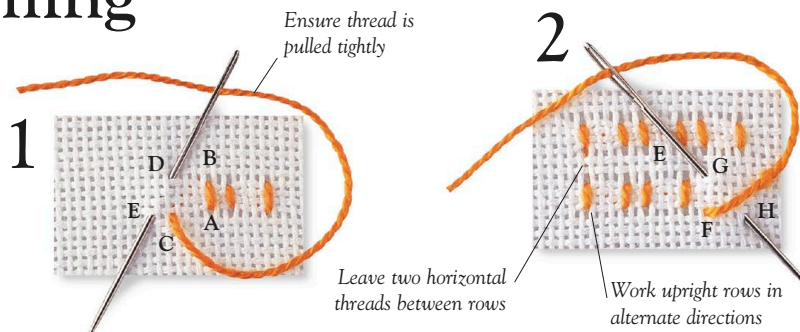


..... LEVEL
Intermediate

..... USES
Light, open filling

..... METHOD
Straight stitches worked in vertical and horizontal rows to form pattern of detached squares

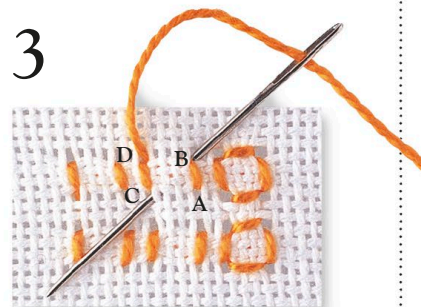
..... MATERIALS
Evenweave fabric; any thread; blunt needle; frame



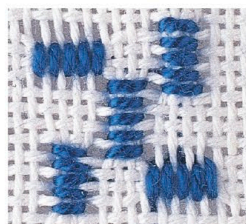
1 Come up at **A** and take the needle up over four threads to **B**. Bring it out four threads to the left of **A** at **C**. Insert at **D** and come up two threads to the left of **C** at **E**. Repeat to the end of the row.

2 Work the following rows of upright stitches in line with the first. Bring the needle up six threads below the previous stitch, at **F**. Insert at **G** and come up at **H**.

3 Join the pairs of stitches to form squares. Bring the needle up at **D**, take it down at **B** and up at **C**. Insert at **A**, then continue working down and up the rows.



Step

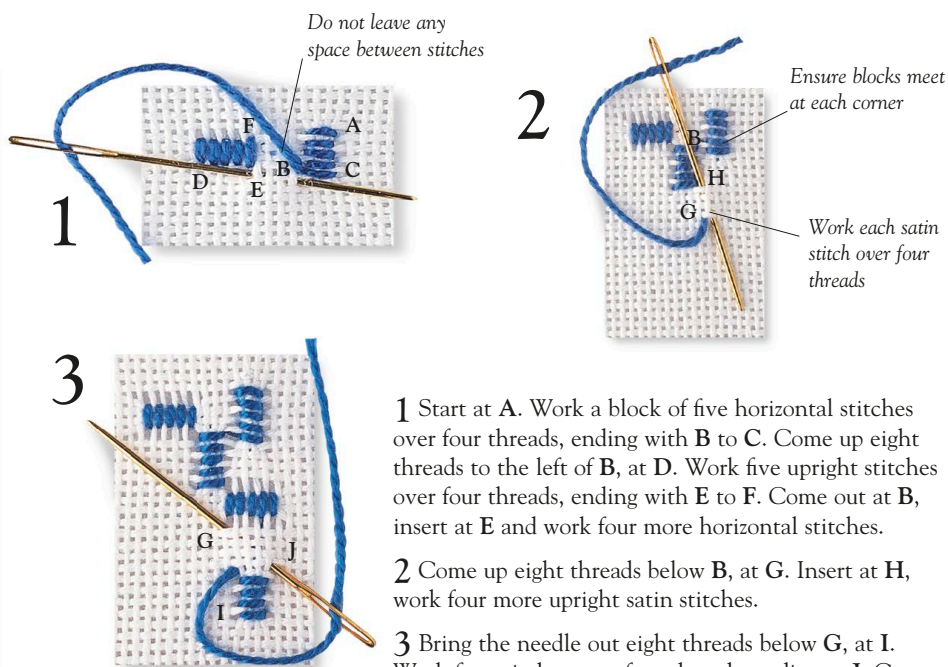


..... LEVEL
Intermediate

..... USES
Dense filling

..... METHOD
Diagonal rows made up of blocks of satin stitch set at alternate angles

..... MATERIALS
Evenweave fabric; any thread; blunt needle; frame

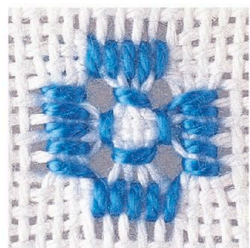


1 Start at **A**. Work a block of five horizontal stitches over four threads, ending with **B** to **C**. Come up eight threads to the left of **B**, at **D**. Work five upright stitches over four threads, ending with **E** to **F**. Come out at **B**, insert at **E** and work four more horizontal stitches.

2 Come up eight threads below **B**, at **G**. Insert at **H**, work four more upright satin stitches.

3 Bring the needle out eight threads below **G**, at **I**. Work five stitches over four threads, ending at **J**. Come up at **G** to make a block of upright stitches. Continue making alternate blocks to fill the required area.

Mosaic Filling

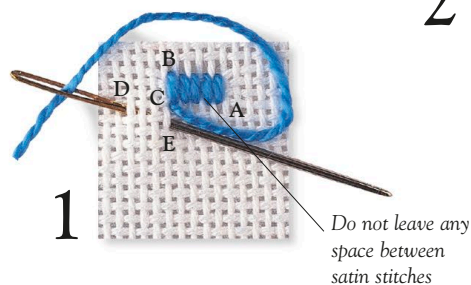


..... LEVEL
Advanced

..... USES
Dense chequered filling

..... METHOD
Block of satin stitch set in
a square with back stitch
centre

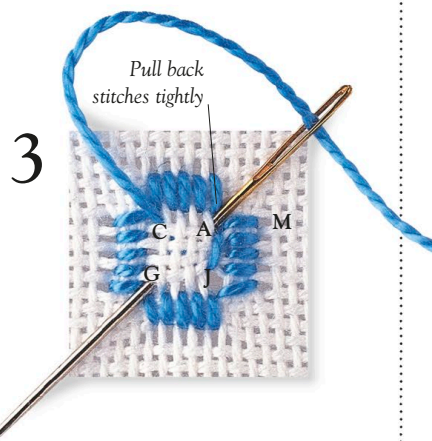
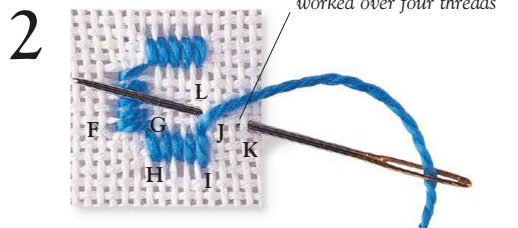
..... MATERIALS
Evenweave fabric; any
thread; blunt needle;
frame



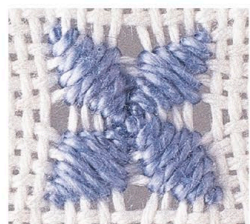
1 Start at A. Work five satin stitches (see p.86) over four threads, finishing at B. Come out at C. Insert four threads to the left, at D, and come out at E.

2 Work four more horizontal stitches, finishing at F. Come up at G and insert the needle four threads below, at H. Work four more upright stitches, ending at I. Come up at J, insert at K and come out at L.

3 Work four more stitches, ending at M. Come back up at A and insert at J. Work three more back stitches from C to A, G to C and J to G to complete. Start the next stitch to the left (see Gallery p.31).



Diagonal Satin Filling

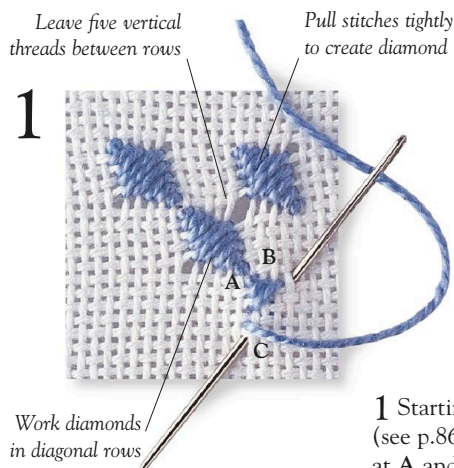


..... LEVEL
Intermediate

..... USES
Dense geometric filling

..... METHOD
Diagonal rows of satin
stitch diamonds, worked in
alternate directions

..... MATERIALS
Evenweave fabric; any
thread; blunt needle;
frame



1 Starting at top right, work a series of satin stitch (see p.86) diamonds to fill the required area. Come up at A and make a diagonal stitch over one intersection to B. Work four more stitches, increasing the length of each by one thread. Come up at C to work the longest stitch, then complete the diamond with four stitches which decrease in size.

2 Fill in the spaces with further rows of diamonds worked in the same way but in the opposite direction.



Back Stitch Rings

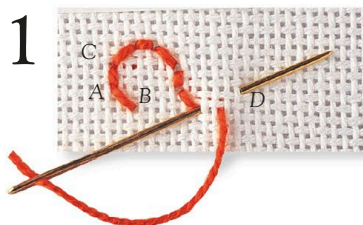


..... LEVEL
Intermediate

..... USES
Filling for large areas

..... METHOD
Intersecting rows of back
stitch forming pattern of
small circles

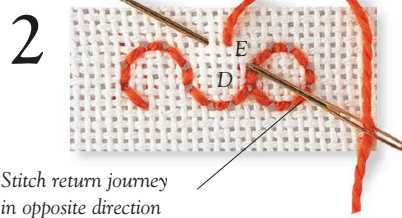
..... MATERIALS
Evenweave fabric; any
thread; blunt needle;
frame



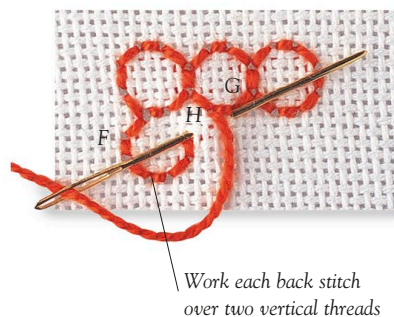
1 Start at **A** and take the needle down over two intersections, at **B**. Come up two threads above **A**, at **C**, then continue working alternate straight and diagonal back stitches to form a row of semi-circles.

2 Work a full circle at the end of the row. The lines cross at the upright stitches; work a second back stitch between **E** and **D**, then continue stitching from right to left.

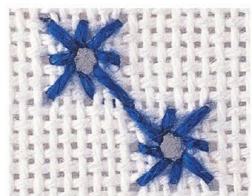
3 Come up at **F** to start the next row. Work from left to right, making a second horizontal stitch between **G** and **H**, and at each point where two rows meet.



3



Algerian Eye

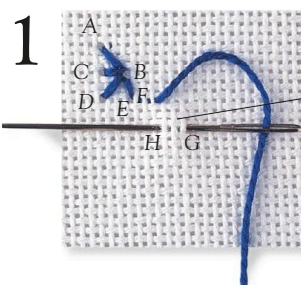


..... LEVEL
Intermediate

..... USES
Chequerboard filling for
large areas

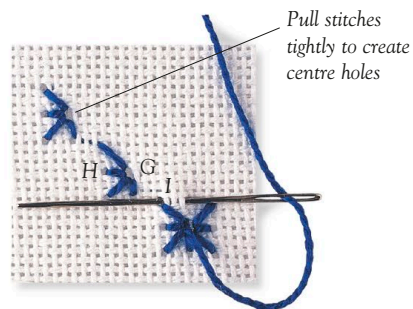
..... METHOD
Straight stitch stars
worked in two journeys

..... MATERIALS
Evenweave fabric; any
thread; blunt needle;
frame



Work stitches
over three
vertical
threads

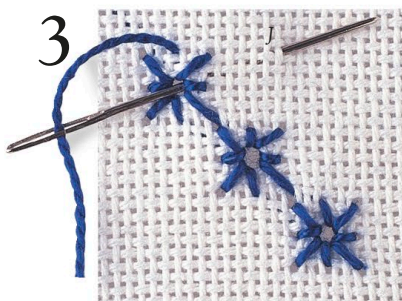
2



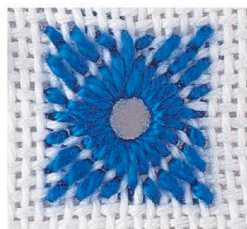
1 Start at **A** and take the needle down over three intersections, at **B**. Come up three threads to the left, at **C** and insert at **B**. Bring the needle up at **D**, down at **B**, up at **E** and down at **B**. Come out three threads to the right of **E**, at **F**. For the next half star, go down over three intersections, at **G**, and up at **H**.

2 Continue stitching downwards, working half stars to fill the required area. Complete the final star with four more straight stitches, finishing at **I**. Insert at **G** to continue the second journey.

3 Come up at **J**, six threads to the right of the top star, ready to work the next diagonal row of stars.



Outlined Diamond Eyelet

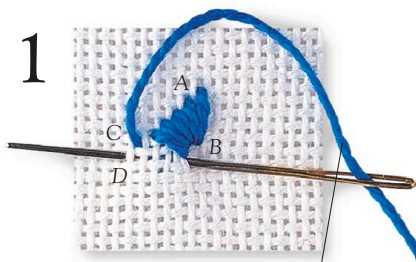


..... LEVEL
Advanced

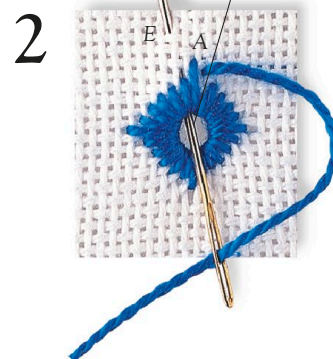
..... USES
Dense filling

..... METHOD
Straight stitch diamond
worked into centre hole
with satin stitch border

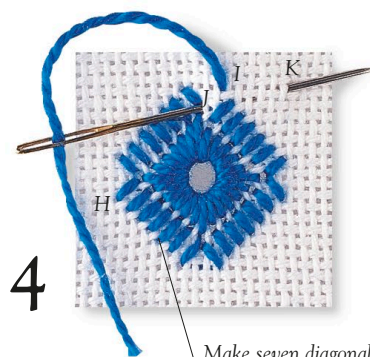
..... MATERIALS
Evenweave fabric; any
thread; blunt needle;
frame



Pull thread tightly
to form eyelet



Work each diagonal stitch
over two intersections



1 Start at **A** and take the needle down over six threads to **B**. Come up one intersection to the left of **A** and insert at **B**, then make four more clockwise diagonal stitches, ending with **C** to **B**. Come up at **D**, and work the remaining three quarters of the diamond in the same way.

2 When the diamond is complete, bring the needle up two intersections to the left of **A**, at **E**.

3 Insert the needle at **A**, then make a further six parallel straight stitches, ending with **F** to **G**. Come out two intersections down to the left, at **H**. Work similar rows of straight stitch along the other three sides.

4 Make the final stitch from **I** to **J**. Come up six threads to the right, at **K**, and repeat steps 1 to 3 to work the next diamond.

5 To work the next diamond to the left, come back up at **E** and take the needle down six threads to the left, at **L**.

Drawn Thread and Insertion Stitches

DRAWN THREAD HEM and border stitches developed as a method of producing a decorative neatened edge on a piece of fabric. They should be worked on evenweave fabric from which a band of threads has been withdrawn. The remaining threads are then bunched together with tightly pulled stitches to form a regular pattern. Insertion stitches, also known as faggoting, have developed from old seaming techniques into a group of intricate stitches, which can be worked on plain or evenweave fabric.

The two edges being joined must be mounted on paper so that the stitches can be spaced evenly.

Single Hem 105

Ladder Hem 105

Serpentine Hem 105

Antique Hem 105

Italian Border 106

Four-sided 106

Chevron Border 107

Diamond Border 107

Laced Insertion 108

Cretan Insertion 108

Faggot Bundles 108

Knotted Insertion 109

Buttonhole Insertion 109

Needleweaving Bars 110

Zigzag Clusters 110

Corded Clusters 110

Single Hem

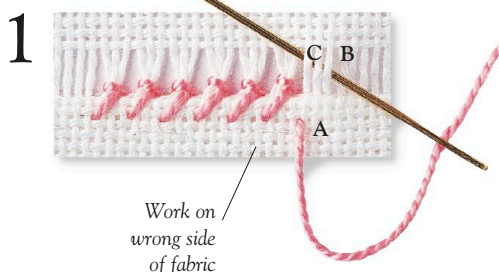


..... LEVEL
Easy

..... USES
Simple open border for hemmed edge

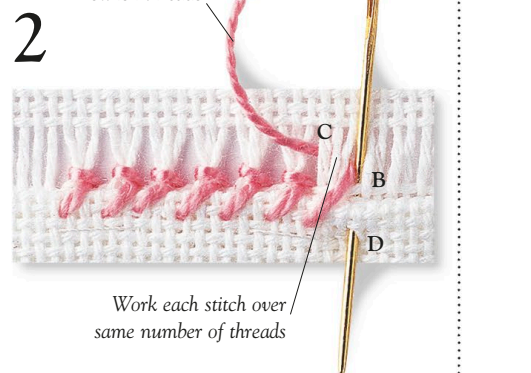
..... METHOD
Small groups of threads pulled into clusters along hem; worked on wrong side of fabric

..... MATERIALS
Evenweave fabric; any thread; blunt needle

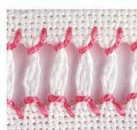


1 Draw out a few threads along the edge of the fabric (see p.21). Fold a double hem to the base of the threads and tack down. Come up at A and slide the needle under three threads to the right, from B to C.

2 Take the needle down at B and bring it out at D. Repeat these two steps to continue.



.....STITCH VARIATION.....



Ladder hem stitch is worked over a wider band of drawn threads. Work as for single hem stitch, then turn the fabric upside down and work a second row over the same groups of threads, making a series of bars.

Serpentine Hem



..... OTHER NAME
Trellis hem stitch

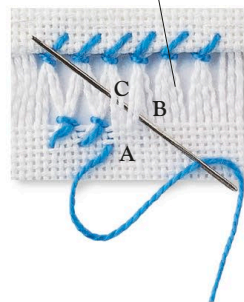
..... LEVEL
Easy

..... USES
Decorative edging

..... METHOD
Two staggered rows of hem stitch worked to create slanting bars

..... MATERIALS
Evenweave fabric; any thread; blunt needle

Withdraw several threads to create wide band



Work a row of hem stitch over groups of four threads (see above), then turn the fabric upside down. Come up at A. Pass the needle under two threads from each group, from B to C, and work a second row of hem stitch.

Antique Hem

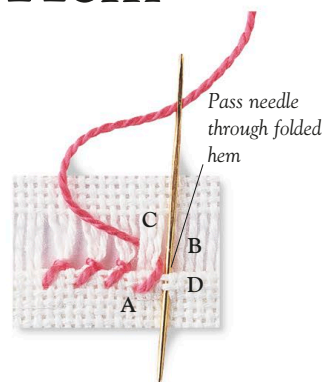


..... LEVEL
Easy

..... USES
Plain border for hem

..... METHOD
Hem stitch variation in which horizontal stitches only show on right side

..... MATERIALS
Evenweave fabric; any thread; blunt needle



Prepare the fabric as for single hem stitch (see above). With the wrong side facing, come up at A. Slide the needle under three threads to the right, from B to C. Insert the needle through the edge of the fold at B and come out at D. Pull up the thread; repeat this step to continue.

Italian Border



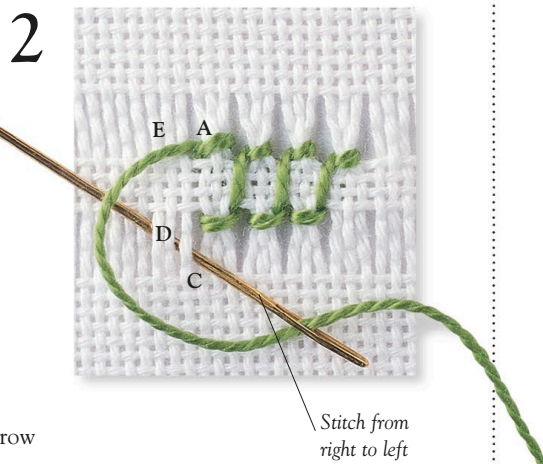
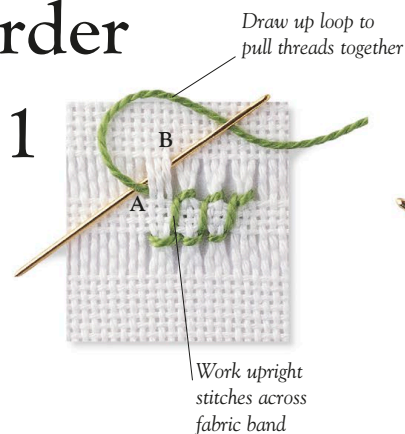
..... OTHER NAME
Italian hem stitch

..... LEVEL
Easy

..... USES
Open band; with hem
stitch as decorative border

..... METHOD
Open border stitch,
worked in two journeys

..... MATERIALS
Evenweave fabric; any
thread; blunt needle



1 Withdraw two bands of threads leaving a narrow centre strip of fabric (see p.21). Come out at **A**. Take the needle across three threads to the right and then slide it behind the fabric from **B** to **A**.

2 Take the needle down to **C**. Slide it behind three threads and come out at **D**. Go back down at **C** and come up at **E**, three threads to the left of **A**. Repeat steps 1 and 2 to continue.

Four-sided

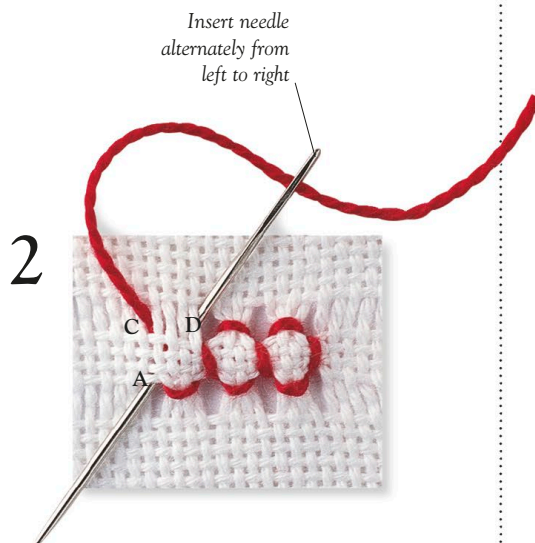
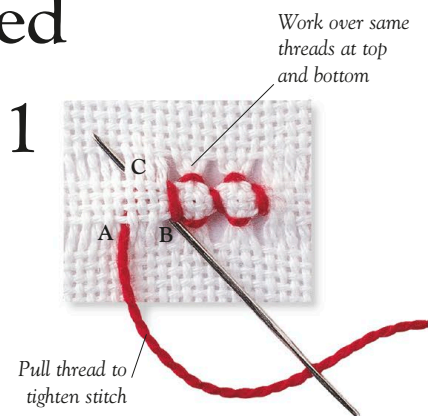


..... LEVEL
Intermediate

..... USES
Open bands; can also
be worked as pulled
fabric stitch

..... METHOD
Pulled straight stitches,
worked horizontally to
form square pattern

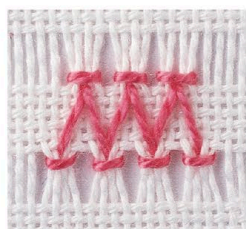
..... MATERIALS
Evenweave fabric; any
thread; blunt needle



1 Withdraw two bands of threads leaving a narrow strip of fabric between them (see p.21). Come up at **A**. Take the needle down four threads to the right, at **B**. Bring it out directly above **A**, at **C**.

2 Take the needle down four threads to the right, at **D** and come up at **A**. Go down at **C** to make a vertical stitch and come up four threads to the left of **A**, ready to start the next stitch. Repeat these two steps to continue.

Chevron Border



..... LEVEL
Intermediate

USES

Decorative open bands;
with hem stitch as edging

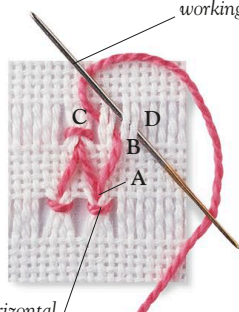
METHOD

Chevron stitch variation;
worked horizontally

MATERIALS

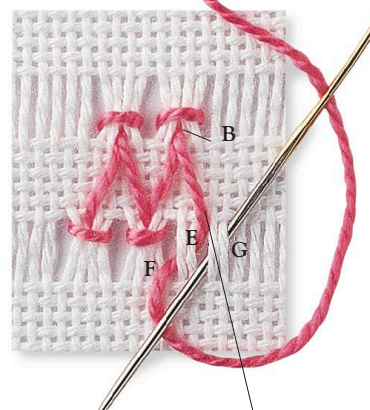
Evenweave fabric; any
thread; blunt needle

1



Draw horizontal
stitches up firmly

2



Do not pull diagonal
stitches tightly

1 Prepare the fabric as for step 1 below. Come up at **A**. Take the needle diagonally up and slide it behind two threads from **B** to **C**. Take the needle across four threads to the right, and insert at **D**. Come up again at **B**.

2 Insert the needle at **E**. Slide it behind two threads to the left and come up at **F**. Take the needle across four threads and insert at **G**. Bring it out at **E** and pull through over the working thread. Repeat these two steps to the end of the row.

Diamond Border



..... LEVEL
Intermediate

USES

Open border with
hexagonal pattern

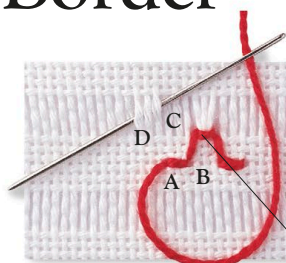
METHOD

Pulled straight stitches,
worked in two journeys

MATERIALS

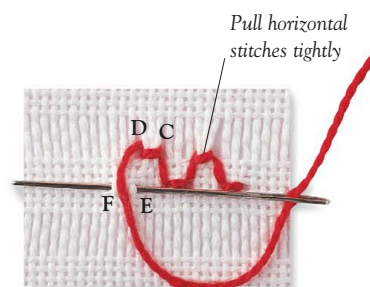
Evenweave fabric; any
thread; blunt needle

1



Work each
horizontal stitch
over same number
of threads

2



Pull horizontal
stitches tightly

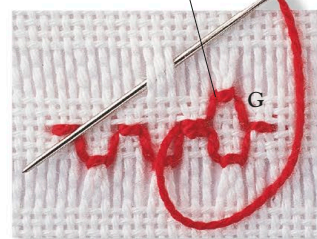
1 Withdraw two bands of thread leaving a narrow strip of fabric between them (see p.21). Come up in the centre, at **A**. Take the needle down three threads to the right, at **B**, then bring it out at **A** again. Insert directly above, at **C** and slide the needle under three threads to the left, coming up at **D**.

2 Take the needle down at **C** and come back up at **D**. Insert it directly below, at **E** and come out on the same level, at **F**. Repeat steps 1 and 2 to the end of the row.

3 Turn the fabric the other way up to work the second journey. Come up at **G** and stitch as before.

3

Work second
journey as
mirror image
of first



Laced Insertion



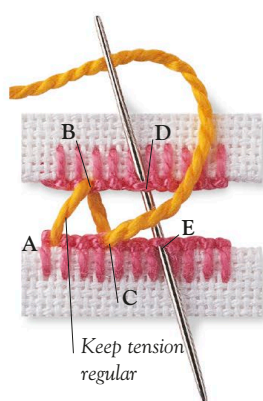
..... OTHER NAME
Laced faggot stitch

..... LEVEL
Easy

..... USES
Decorative joining stitch

..... METHOD
Two hems worked with
Antwerp edging stitch,
linked with interlacing

..... MATERIALS
Evenweave fabric; thick
thread; blunt needle



Mount the fabric (see p.21). Work a row of Antwerp edging stitch (see p.112) along each hem. Come up at A. Pass the needle down over B. Slide it under C, from back to front. Take it over D, from front to back; repeat to the end of the seam.

Cretan Insertion

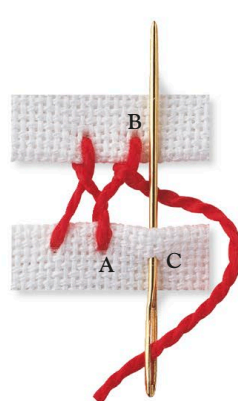


..... LEVEL
Easy

..... USES
Simple join for two
straight edges

..... METHOD
Open Cretan stitch
adapted as insertion

..... MATERIALS
Evenweave fabric; thick
thread; blunt needle



Mount the fabric on paper (see p.21). Take the needle through to the back at A, then insert it from the front at B. Bring it through behind the diagonal thread and take it down at C. Pull through over the working thread. Repeat to the end of the seam.

Faggot Bundles

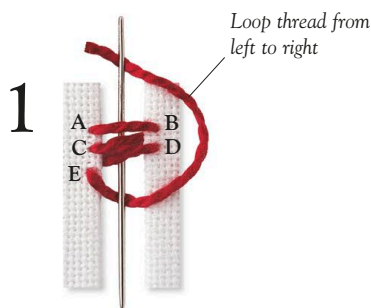


..... LEVEL
Intermediate

..... USES
Decorative method of
joining two edges

..... METHOD
Groups of two stitches
bound by a third, worked
from top to bottom

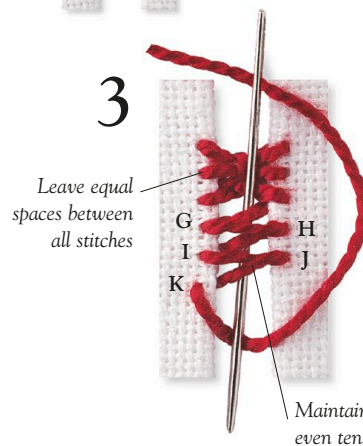
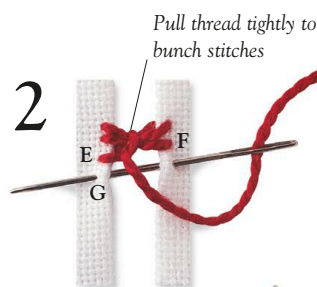
..... MATERIALS
Evenweave fabric; any
thread; blunt needle



1 Mount the fabric (see p.21). Start on the left, at A and work a straight stitch across to B, on the right. Make another stitch from C to D, then come out at E. Pass the needle behind all the threads, then pull through over the loop.

2 Insert the needle at F, then bring it out below E at G, ready to start the next group of stitches.

3 Insert at H, then make another stitch from I to J. Come out at K, take the needle behind the three diagonal and two horizontal threads, and pull through over the working thread. Repeat steps 1 to 3 to continue.



Knotted Insertion



..... OTHER NAME
Knotted faggot stitch

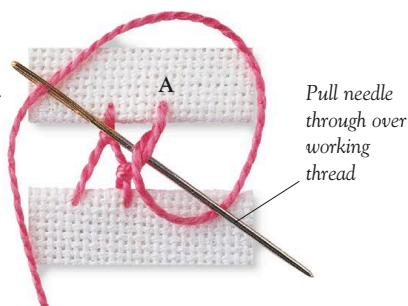
..... LEVEL
Advanced

..... USES
Decorative method of joining two edges

..... METHOD
Knotted joining stitch worked horizontally

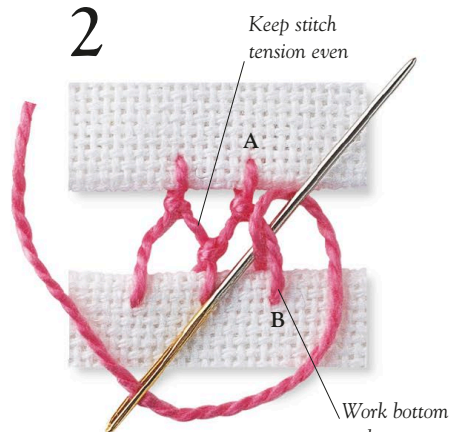
..... MATERIALS
Evenweave fabric; thick thread; blunt needle

1



Pull needle through over working thread

2



1 Mount the fabric on paper (see p.21). Take the needle down through the top hem at **A** and bring it out to the left of the diagonal stitch. Loop the working thread to the right and pass the needle under both threads. Pull the thread up tightly to form a knot.

2 Take the needle down to the bottom hem and insert at **B**. Bring it through to the left of the diagonal stitch and loop the thread to the right. Slide the needle under both threads and pull through tightly. Continue stitching alternately up and down to the end of the seam.

Buttonhole Insertion



..... OTHER NAME
Buttonhole faggot stitch

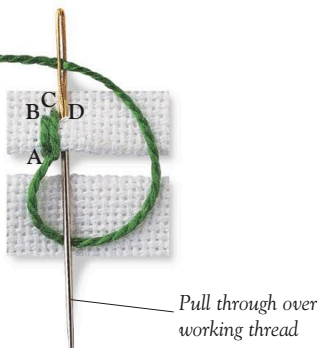
..... LEVEL
Advanced

..... USES
Decorative joining method

..... METHOD
Groups of three buttonhole stitches worked alternately from top to bottom

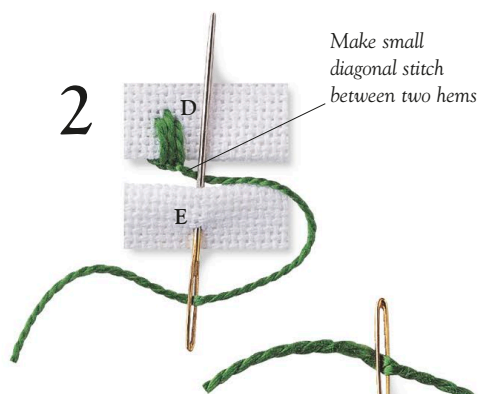
..... MATERIALS
Evenweave fabric; thick thread; blunt needle

1



Pull through over working thread

2



3



1 Mount the fabric on paper (see p.21). Start at **A** and work a buttonhole stitch (see p.58) up to **B**. Work a second, longer stitch to **C**, then come out on the same level as **B**, at **D**, to work the third stitch.

2 Take the needle down through the bottom hem, at **E** and pull it through over the working thread.

3 Work two more buttonhole stitches at **F** and **G**, varying the length as before, then take the needle back up to the top hem at **H**. Make two more stitches at **I** and **J**, then continue to the end of the seam.

Needleweaving Bars



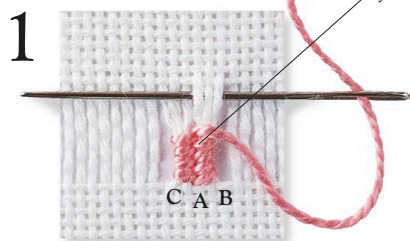
..... Other Name
Woven bars

..... LEVEL
Advanced

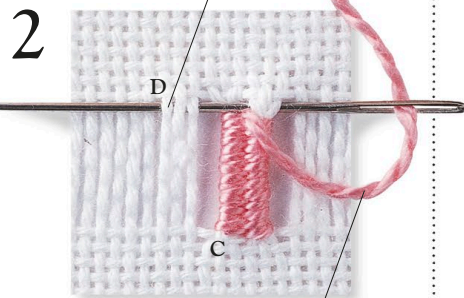
..... USES
Flat, heavy borders

..... METHOD
Weaving stitch, worked horizontally

..... MATERIALS
Evenweave fabric; any thread; blunt needle



Work each bar over even number of threads



Weave alternately upwards and downwards

Pull loop tightly across threads

1 Withdraw a band of threads from the fabric. (see p.21). Come up at **A** and take the needle across three threads to the right. Insert it at **B** and bring it back through at **A**. Insert over three threads to the left at **C**, then come back out in the centre, at **A**. Continue weaving upwards.

2 When the bar is complete, bring the needle out three threads to the left, at **D**. Work downwards as before, then continue weaving bars to the end of the row.

Zigzag Clusters

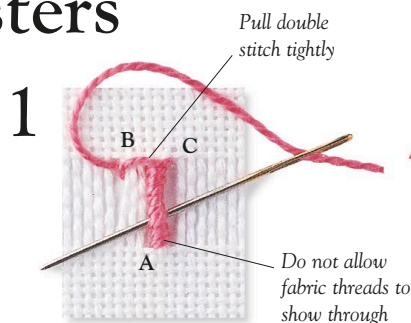


..... LEVEL
Advanced

..... USES
Heavy open borders

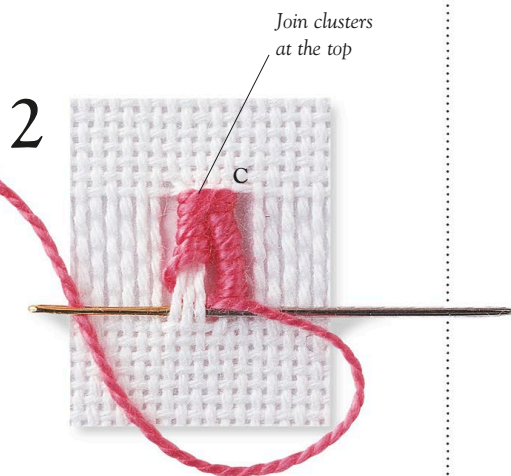
..... METHOD
Round, wrapped bars worked over foundation of drawn threads

..... MATERIALS
Evenweave fabric; any thread; blunt needle



Pull double stitch tightly

Do not allow fabric threads to show through



Join clusters at the top

1 Withdraw a band of threads (see p.21). Start at **A** and take the needle over three threads to the right. Come back up at **A**, then pass the needle in front of and behind the threads. Continue wrapping to the top, then come out three threads to the left, at **B**. Take the needle across six threads and insert at **C**, then come back up at **B**. Insert again at **C** and come up between the two groups of threads.

2 Take the needle back over three threads and continue wrapping to the bottom. Start the next and subsequent clusters three threads to the left.

.....STITCH VARIATION.....



Corded clusters are worked in the same way, but without the double linking stitches.

Cutwork and Edging Stitches

EDGING STITCHES GIVE an ornamental finish to a hem, and look particularly effective when worked in a thick, twisted thread. The stitches should be spaced regularly, but they can be worked on evenweave or plainweave fabric. Cutwork stitches, like the other types of openwork, were grouped under the name of 'white work'. Eyelets in various shapes can be used to decorate collars, mats and garments or combined with satin stitch to create *Broderie Anglaise* designs on lawn. Work these stitches on fine plainweave cotton or linen, in white or coloured threads, with or without a frame.

Antwerp Edging 112

Sailor Edging 112

Looped Edge 113

Half Chevron 113

Scalloped Edge 114

Ring Picot Edge 114

Buttonhole Eyelet 115

Overcast Eyelet 115

Square Eyelet 115

Antwerp Edging



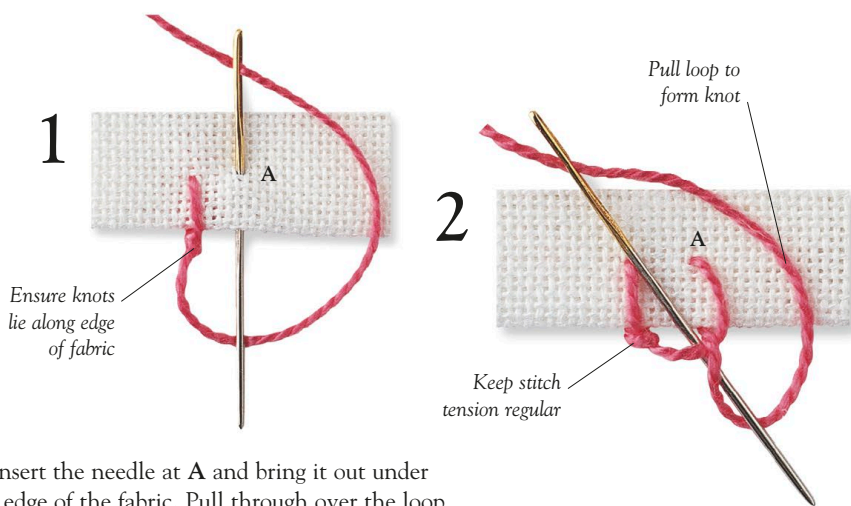
..... OTHER NAME
Knotted blanket stitch

..... LEVEL
Intermediate

..... USES
Decorative hems

..... METHOD
*Blanket stitch variation,
 worked horizontally over
 edge of fabric*

..... MATERIALS
*Any fabric; thick twisted
 threads give best
 stitch definition*



1 Insert the needle at A and bring it out under the edge of the fabric. Pull through over the loop to make a blanket stitch (see p.58).

2 Take the needle back to the left and pass it behind the two threads. Draw up the working thread to form a knot. Repeat these two steps to continue along the edge.

Sailor Edging

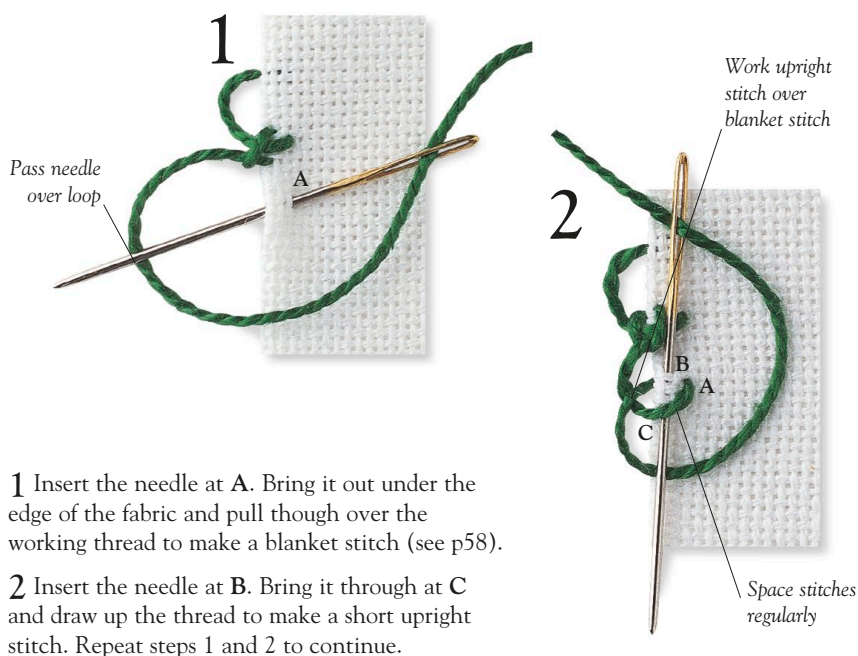


..... LEVEL
Intermediate

..... USES
Decorative hems

..... METHOD
*Blanket stitch variation,
 worked downwards over
 edge of fabric*

..... MATERIALS
*Any fabric; any twisted
 thread*



1 Insert the needle at A. Bring it out under the edge of the fabric and pull through over the working thread to make a blanket stitch (see p.58).

2 Insert the needle at B. Bring it through at C and draw up the thread to make a short upright stitch. Repeat steps 1 and 2 to continue.

Looped Edge



..... LEVEL

Intermediate

..... USES

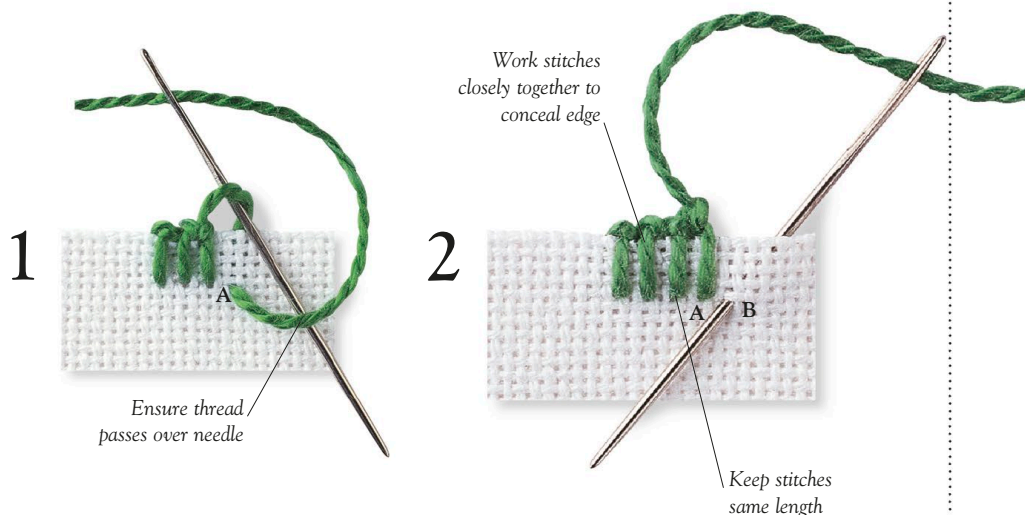
Solid stitch for hems and
neaten raw edges;
foundation for laced
insertion stitch

..... METHOD

Looped edging stitch,
worked horizontally

..... MATERIALS

Any fabric; any thread
depending on fabric



1 Come up at **A**. Take the needle to the left and pass it downwards through the loop. Pull up the thread gently.

2 Bring the needle out at **B**, ready to make the next stitch. Repeat these two steps to continue.

Half Chevron



..... LEVEL

Intermediate

..... USES

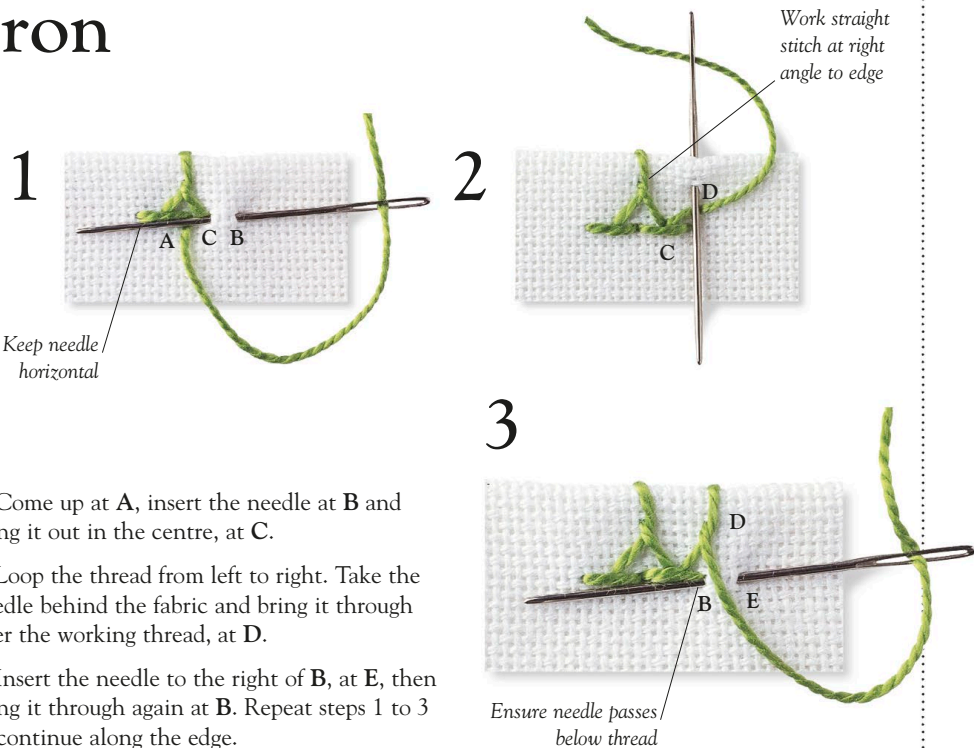
To neaten folded edges
and hems

..... METHOD

Chevron stitch variation,
worked over edge of fabric

..... MATERIALS

Any fabric; any thread



1 Come up at **A**, insert the needle at **B** and bring it out in the centre, at **C**.

2 Loop the thread from left to right. Take the needle behind the fabric and bring it through over the working thread, at **D**.

3 Insert the needle to the right of **B**, at **E**, then bring it through again at **B**. Repeat steps 1 to 3 to continue along the edge.

Scalloped Edge



..... LEVEL
Intermediate

..... USES

Neatening curved and
scalloped raw edges

..... METHOD

Buttonhole stitch worked
over running stitch
foundation

..... MATERIALS

Closely woven fabric; any
fine thread; embroidery
scissors

1

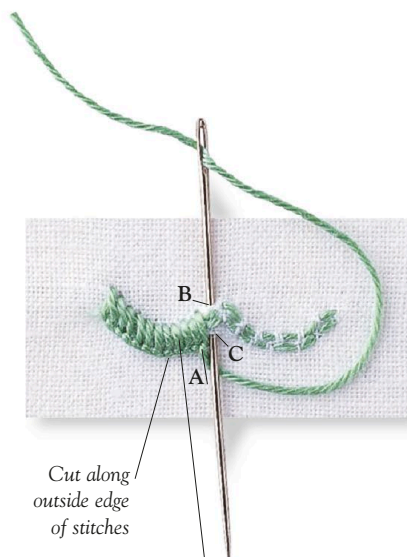


Do not leave any
space between rows

1 Sew two foundation rows of closely spaced running stitch (see p.39) along the outline of the edge to be worked.

2 Work a row of buttonhole stitch (see p.58) over the foundation, following the curve of the outline. Come up at **A**, insert at **B** and pull the needle through at **C**. Repeat to the end of the line. When the stitching is complete, trim away the surplus fabric using sharp embroidery scissors.

2



Cut along
outside edge
of stitches

Keep all stitches at
right angles to edge

Ring Picot Edge



..... LEVEL
Advanced

..... USES

Decorative trim on
buttonholed edges

..... METHOD

Buttonhole stitch worked
over thread loop

..... MATERIALS

Closely woven fabric, any
fine thread; embroidery
scissors

1



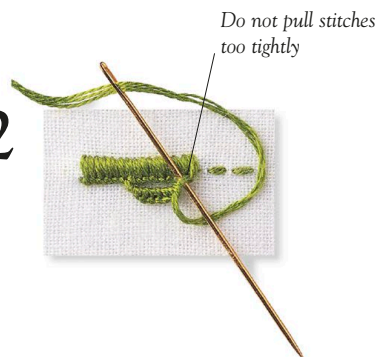
Pull needle
through to make
buttonhole stitch

1 Sew a line of closely spaced running stitch (see p.39) along the edge to be worked. Make a row of buttonhole stitch (see p.58) over it, finishing at the right edge of the picot, at **A**. Take the needle back to **B** and pass it under the horizontal thread to form the foundation loop. Slide the needle under the loop from right to left, over the working thread and gently pull through.

2 Work a series of buttonhole stitches to cover the foundation loop.

3 Continue working buttonhole stitch along the marked line. When complete, carefully trim away the surplus fabric using sharp embroidery scissors.

2



Do not pull stitches
too tightly

3



Buttonhole Eyelet

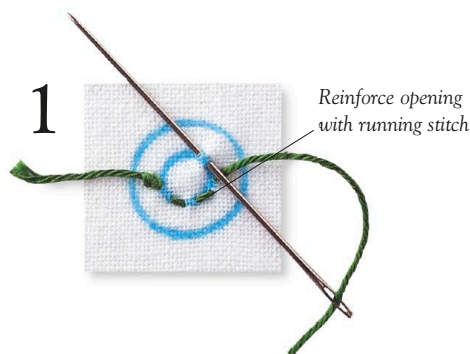


..... LEVEL
Advanced

..... USES
Circular holes;
laced eyelets

..... METHOD
Buttonhole stitch
worked in a ring around
central opening

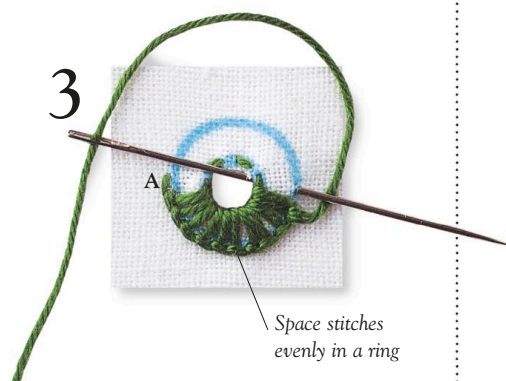
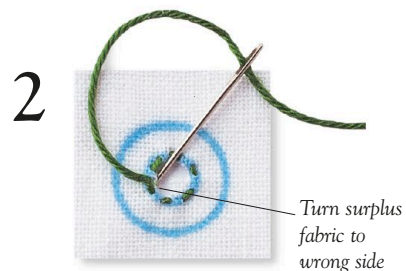
..... MATERIALS
Closely woven fabric; any
fine thread; sharp scissors



1 Mark two concentric circles on the fabric. Outline the inner circle with a round of closely spaced running stitch (see p.39).

2 Clip the knot and make two cuts at right angles across the inner circle. Using the point of the needle, ease the fabric to the wrong side and finger press in place.

3 Come up at **A** on the outer circle and work a circle of buttonhole stitch (see p.58) into the centre. Trim any surplus fabric on the wrong side.



Overcast Eyelet

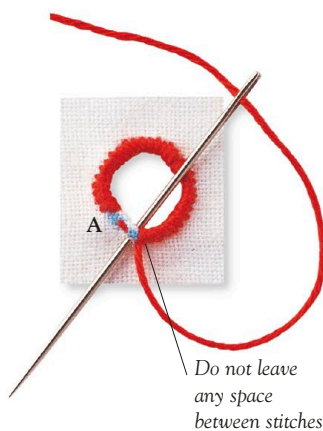


..... LEVEL
Advanced

..... USES
Broderie Anglaise;
openwork

..... METHOD
Small open circle with
bound edge

..... MATERIALS
Fine cotton or linen; any
fine thread



Draw a circle onto the fabric and prepare as for steps 1 and 2 above. Bring the needle up a short distance away from the folded edge, at **A** and work a ring of short stitches into the space.

Square Eyelet



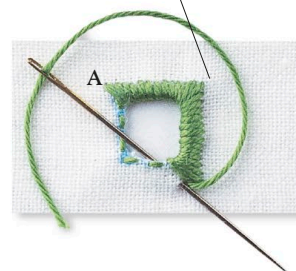
..... LEVEL
Advanced

..... USES
Broderie Anglaise;
openwork

..... METHOD
Cut square with
bound edge

..... MATERIALS
Any fine fabric; fine
thread

Work longer stitches at corners



Mark the outline and work a round of running stitch over it. Make two diagonal cuts across the square and finger press the surplus fabric to the wrong side. Come up at **A** and work a round of straight stitches into the opening, angling them at each corner.



NEEDLEPOINT



STRAIGHT NEEDLEPOINT STITCHES



DIAGONAL NEEDLEPOINT STITCHES



CROSS AND STAR
NEEDLEPOINT STITCHES



LOOPED AND TIED
NEEDLEPOINT STITCHES

Straight Needlepoint Stitches

THIS VERSATILE GROUP of stitches includes stripes, zigzags, diamonds and other geometric patterns which can be used for fillings and backgrounds on various scales, using one or more colours. They are all stitched either horizontally or vertically, so that the thread lies parallel to the grain of the canvas. This means that they do not distort the square weave in the same way as diagonal stitches and, with care, they can be worked without a frame.

The stitches are all sewn on single canvas, and the thread, yarn or wool used must be thick enough to conceal the background completely.

Upright Gobelin 119

Gobelin Filling 119

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Hungarian 120

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Hungarian Ground 122

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Diamond 124

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Lozenge 125

Straight Milanese 125

Double Brick 126

Brick Filling 126

Long and Short Brick 127

Basket Filling 127

Upright Gobelin



..... OTHER NAME
Straight Gobelin stitch

..... LEVEL
Easy

..... USES
Ridged fillings and
backgrounds

..... METHOD
Horizontal rows of vertical
straight stitches, worked
alternately from right to left

..... MATERIALS
Single canvas; any thread



Starting at top left, make an upright stitch from **5A** to **1A** and repeat to the end of the line. Begin the next row at **9F** to **5F** and stitch towards the left. Repeat these two rows to fill the required area.

Gobelin Filling

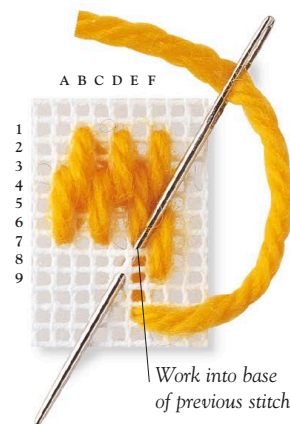


..... LEVEL
Easy

..... USES
Twill effect backgrounds
and shaded fillings

..... METHOD
Interlocking horizontal
rows of upright stitches

..... MATERIALS
Single canvas; any thread



Start at top left. Work the first stitch from **7A** to **3A**, the second from **5B** to **1B** and repeat to the end of the line. Begin the next row at **9F** to **5F** and **11E** to **7E** and work towards the left; repeat these two rows to continue.

Parisian



..... LEVEL
Easy

..... USES
Textured fillings and large
background areas

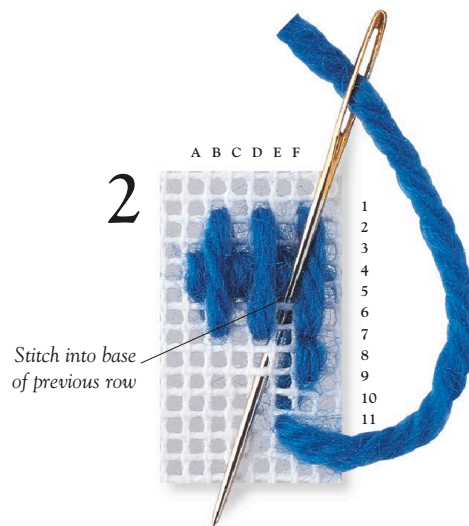
..... METHOD
Interlocking horizontal
rows of alternate long and
short upright stitches

..... MATERIALS
Single canvas; any thread

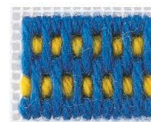


1 Start at the top left corner. Work a short stitch over two threads from **5A** to **3A** and a long stitch over six threads from **7B** to **1B**. Repeat these two stitches to the end of the line.

2 Begin the next row with a short stitch from **9F** to **7F** and a long stitch from **11E** to **5E**, then work alternate long and short stitches to the end of the row. Repeat these two steps to fill the required area.



..... TECHNIQUE VARIATION



short stitches in a contrasting colour.

To create a secondary pattern within Parisian stitch, work all the long stitches in a dark yarn, then fill the spaces with short stitches in a contrasting colour.

Hungarian



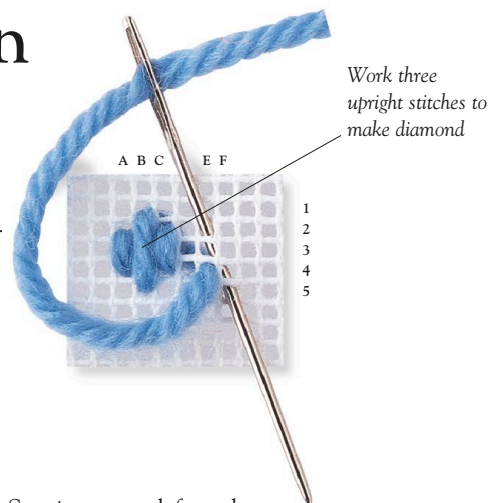
..... Level
Easy

..... USES
Textured fillings

..... METHOD
Horizontal rows of small interlocking diamonds

..... MATERIALS
Single canvas; any thread in one or two colours

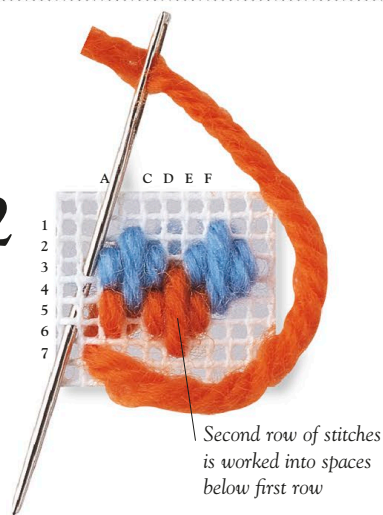
1



1 Starting at top left, make a short stitch over two threads from **4A** to **2A**. Work a long stitch from **5B** to **1B**, then another short stitch from **4C** to **2C**. Miss one space, then come up at **4E** to start the next diamond. Continue to the end of the line.

2 Using a contrasting colour, come up at **6E** to start the next row. Repeat the sequence of three stitches and one space, working from right to left.

2

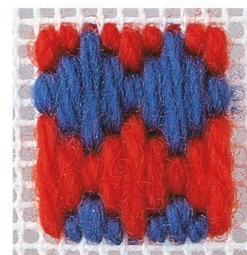


..... TECHNIQUE VARIATION



When Hungarian stitch is worked in just a single colour it produces a smooth, brocade-like texture which provides a good background for detailed tent stitch designs.

Hungarian Diamond



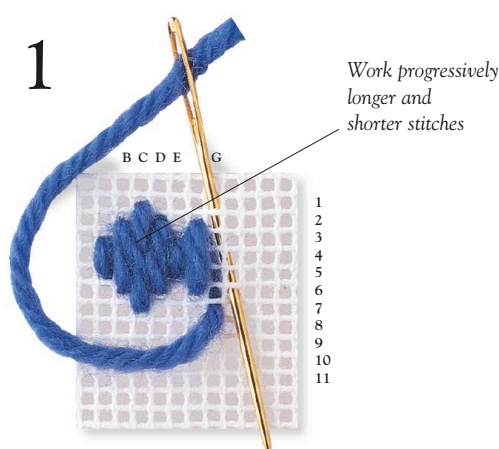
..... Level
Easy

..... USES
Striped backgrounds and fillings

..... METHOD
Hungarian stitch variation on larger scale

..... MATERIALS
Single canvas; any thread

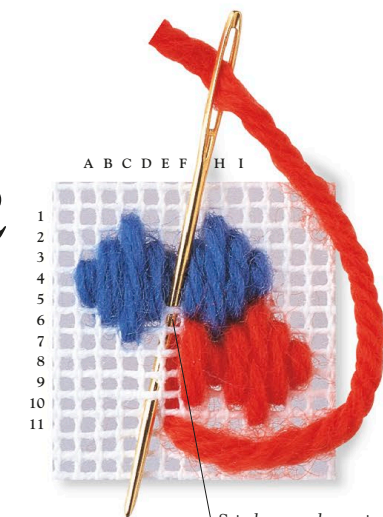
1



1 Start at top left. Work three progressively longer stitches from **5A** to **3A**, **6B** to **2B** and **7C** to **1C**, then a shorter stitch from **6D** to **2D**. Repeat these four stitches to the end of the row and work two shorter stitches to complete the final diamond.

2 Use a second colour for the next row. Start with a short stitch from **9K** to **7K** and continue as above, working from right to left. Repeat these two rows to fill the required area.

2

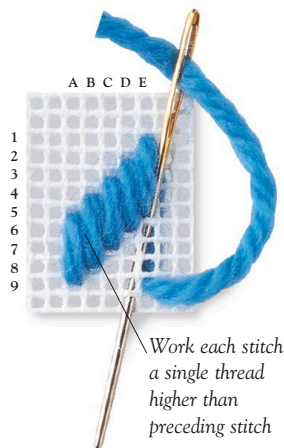


Stitch second row in opposite direction, working into spaces left below first

Single Twill



- LEVEL
Easy
- USES
Ridged fillings and woven effect backgrounds
- METHOD
Diagonal rows of vertical straight stitches
- MATERIALS
Single canvas; any thread

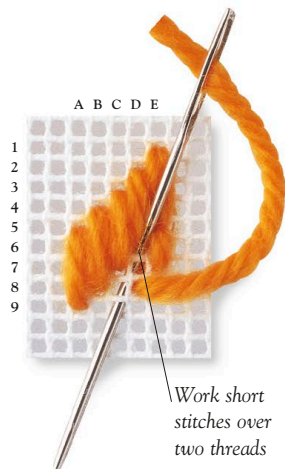


Start at the top left with a straight stitch from **9A** to **5A**. Work the next from **8B** to **4B** and continue stitching upwards. Start the next row at **9E** to **5E**, and continue working downwards. Repeat these two rows to continue.

Double Twill



- LEVEL
Easy
- USES
Textured fillings and backgrounds
- METHOD
Alternate rows of long and short upright stitches, worked diagonally
- MATERIALS
Single canvas; any thread



Work the first row as for single twill stitch (see above). Start the second row with **7E** to **5E** and continue working short stitches downwards. Repeat these two rows to fill the required area.

Bargello



- OTHER NAMES
Florentine stitch;
flame stitch
- LEVEL
Easy

- USES
Large patterned areas
- METHOD
Straight stitch worked in wide zigzag bands
- MATERIALS
Single canvas; any yarn in a selection of toning and contrasting colours



1 Start at the left with a straight stitch from **11A** to **7A**. Make three stitches upwards from **9B** to **5B**, **7C** to **3C** and **5D** to **1D**. Work the next three stitches downwards, leaving two threads between each, ending at **7G**. Come up at **9H** and repeat this sequence to the end of the row.

2 Stitch the next row in the same way, starting at **15A** and using a lighter shade of the same colour. The third row is worked in a paler yarn, starting at **19A**. Repeat these three rows to continue.

TECHNIQUE VARIATION



To create a wider zigzag with a stepped effect, work blocks of two and three stitches in the centre of the diagonals. Add in a contrasting colour yarn to give more visual interest.

Chevron

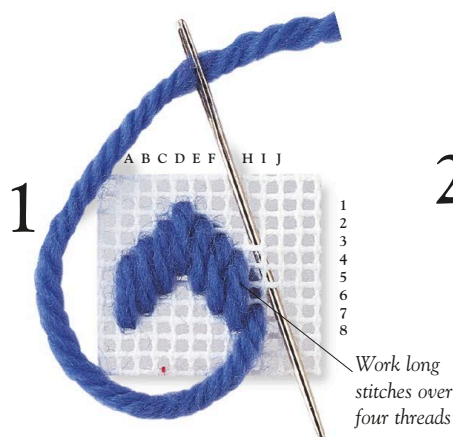


..... LEVEL
Easy

..... USES
Backgrounds and fillings

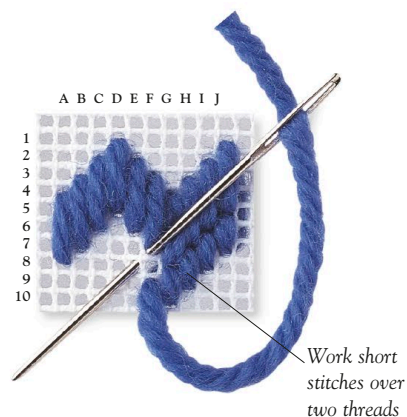
..... METHOD
Alternate zigzag bands of long and short stitches

..... MATERIALS
Single canvas; any thread in one or two colours



1 Start at the top left corner with a stitch from 8A to 4A. Work three more stitches upwards from 7B to 3B, 6C to 2C and 5D to 1D, then two downwards stitches from 6E to 2E and 7F to 3F. Repeat this sequence to the end of the row.

2 Begin the next row with a short stitch from 7J to 5J. Continue stitching from right to left, working into the base of the previous row. Repeat these two rows to continue.



..... TECHNIQUE VARIATION



Emphasise the zigzag pattern within chevron stitch by working alternate rows in different colour threads.

Hungarian Ground



..... LEVEL
Intermediate

..... USES
Geometric fillings

..... METHOD
Alternate straight stitch zigzags and diamonds

..... MATERIALS
Single canvas; any thread

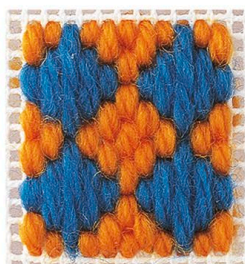


1 Start at the top left corner. Work three long stitches upwards from 7A to 3A, 6B to 2B and 5C to 1C and one stitch downwards from 6D to 2D, then repeat this block to the end of the line. Using the second colour, make four short stitches from 8H to 6H, 7G to 5G, 9G to 7G and 8F to 6F. Start the next diamond at 8D.

2 With the first colour, work three stitches downwards from 11I to 7I, 12H to 8H and 13G to 9G, then two stitches upwards from 12F to 8F and 11E to 7E. Repeat to the end of the row, then fill in the spaces with diamonds.



Straight Cushion



..... LEVEL

Intermediate

..... USES

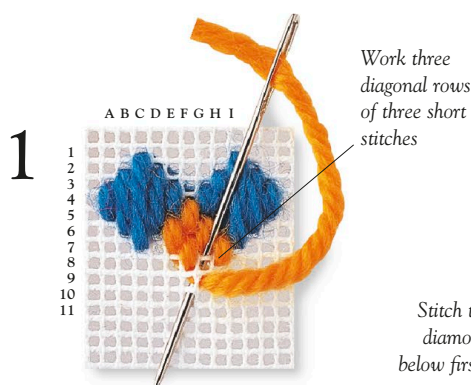
Chequerboard fillings

..... METHOD

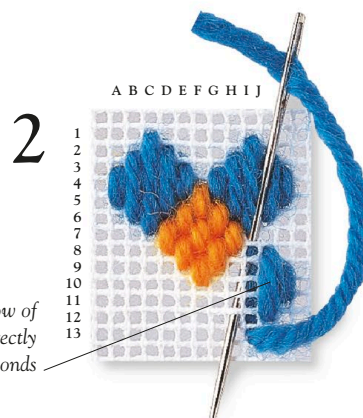
Alternate rows of diamonds worked in long and short straight stitches

..... MATERIALS

Single canvas; any thread or yarn in two colours



Work three diagonal rows of three short stitches



Stitch third row of diamonds directly below first diamonds

1 Work the first row as step 1 of Scottish diamond stitch (see below) starting at 5A. Using a second colour, work three rows of stitches, from 8H to 6H, 7G to 5G, 6F to 4F; 7E to 5E, 8F to 6F, 9G to 7G and 10F to 8F, 9E to 7E and 8D to 6D.

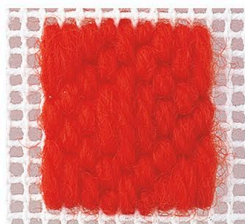
2 Work the third row as the first, starting at 11K and stitching from right to left. Continue working alternate rows of dark and light diamonds.

.....TECHNIQUE VARIATION.....



Work straight cushion stitch in two shades of the same colour, instead of two contrasting yarns, to give a subtle brocade effect for fillings or large-scale backgrounds.

Scottish Diamond



..... LEVEL

Intermediate

..... USES

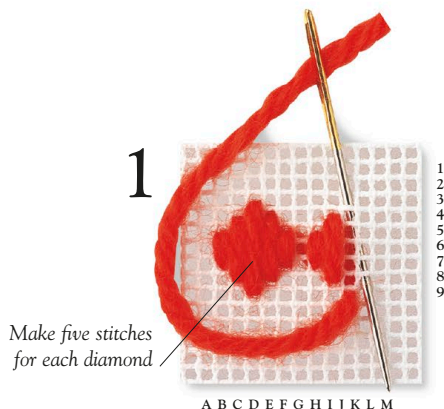
Textured fillings and backgrounds

..... METHOD

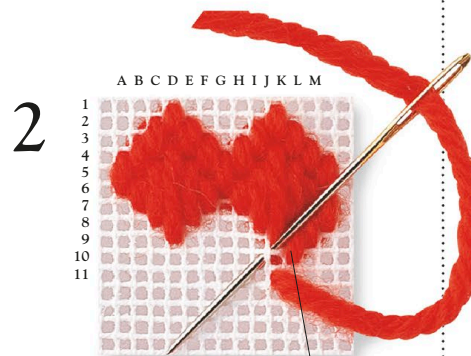
Straight stitch chevrons and diamonds worked in alternate rows

..... MATERIALS

Single canvas; any thread



Make five stitches for each diamond



Work short stitches over two threads

1 Start at top left. Work five upright stitches in a diamond shape from 7B to 5B, 8C to 4C, 9D to 3D, 8E to 4E and 7F to 5F. Repeat to the end of the line, leaving one space between each diamond.

2 Work a zigzag line above and below the diamonds. Start at 4A to 6A, then work three stitches upwards from 3B to 5B, 2C to 4C and 1D to 3D, and two downwards from 2E to 4E and 3F to 5F. Repeat to the end of the row, then work a mirror image below, starting at 8M to 6M. Continue working alternate rows of diamonds and chevrons to fill the required area.

Diamond

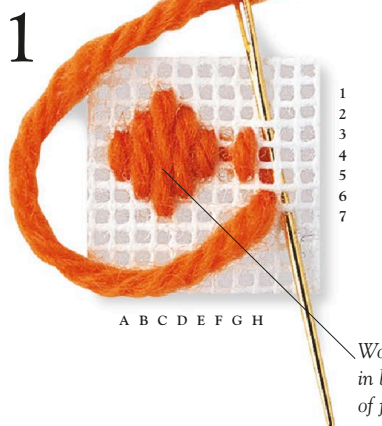


..... LEVEL
Easy

..... USES
Fillings and backgrounds

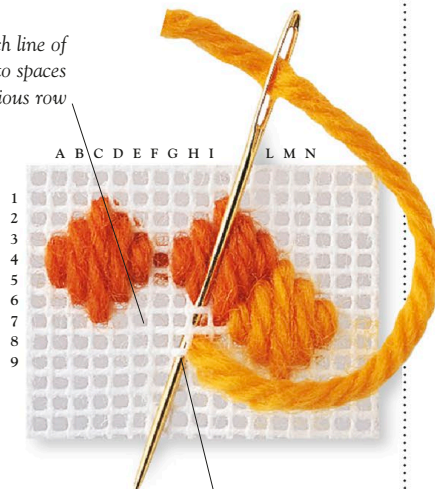
..... METHOD
Large-scale variation of Hungarian stitch

..... MATERIALS
Single canvas; any thread in one or two colours



Work each line of diamonds into spaces below previous row

2



Stitch second row in opposite direction

1 Start at top left. Work five upright stitches from 5A to 3A, 6B to 2B, 7C to 1C, 6D to 2D and 5E to 3E. Repeat to the end of the line, leaving one space between each block.

2 The second row is worked from right to left, using the same or a different colour. Start the first block at 8N to 6N, then repeat these two rows to continue.

Long Stitch Triangles

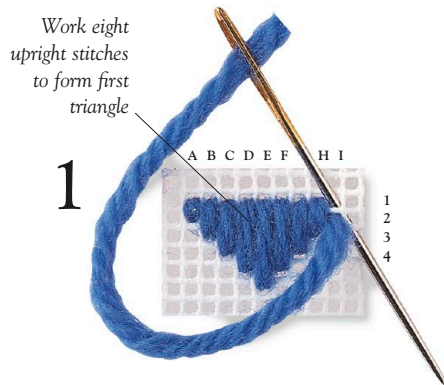


..... LEVEL
Easy

..... USES
Textured single-colour background or filling

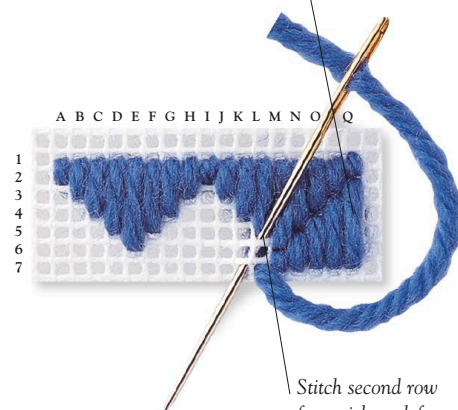
..... METHOD
Two rows of interlocking straight stitch triangles, repeated horizontally

..... MATERIALS
Single canvas; any thread



Make longest stitches below shortest stitches of previous row

2



Stitch second row from right to left

1 Start in the top left corner with five progressively longer stitches, worked from 2A to 1A, 3B to 1B, 4C to 1C, 5D to 1D and 6E to 1E. Work three shorter stitches from 5F to 1F, 4G to 1G and 3H to 1H. Repeat this block to the end of the line.

2 Make a long stitch from 7Q to 2Q, then work four shorter stitches from 7P to 3P, 7O to 4O, 7N to 5N and 7M to 6M, and three longer stitches from 7L to 5L, 7K to 4K and 7J to 3J. Repeat these two rows to fill the required area.

Lozenge

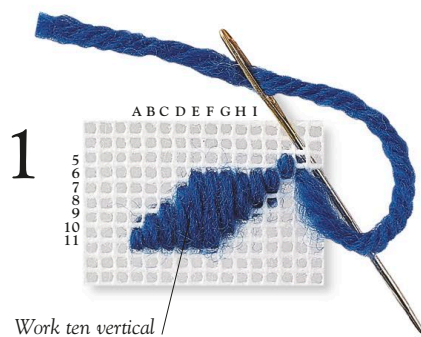


..... LEVEL
Intermediate

..... USES
Harlequin filling or back-
ground for large areas

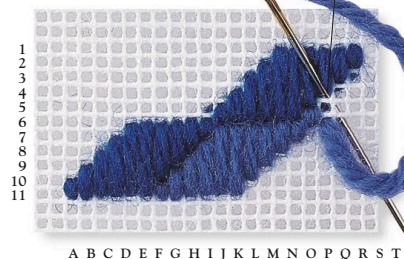
..... METHOD
Elongated diamonds,
worked in interlocking
diagonal rows

..... MATERIALS
Single canvas; two colours
of any thread



Work ten vertical
stitches to make
each diamond

2



Stitch into base
of stitches in
previous row

1 Start at bottom left with five stitches from 11A to 10A, 11B to 9B, 11C to 8C, 11D to 7D and 11E to 6E. Complete the diamond with five more stitches from 11F to 6F, 10G to 6G, 9H to 6H, 8I to 6I and 7J to 6J. Begin the next diamond at 6K to 5K and continue working upwards.

2 Using a different colour, begin the second row at 11G to 10G. Work the third row in the first colour, starting at 11M to 10M. Fill in the required space above the stitches with further rows in alternate colours.

Straight Milanese

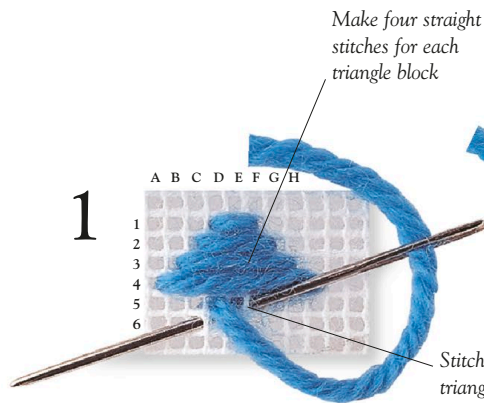


..... LEVEL
Intermediate

..... USES
Background or filling

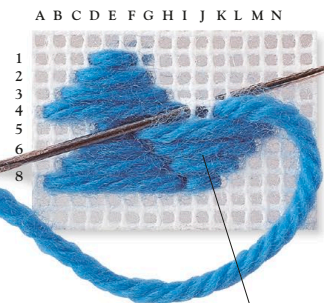
..... METHOD
Interlocking rows of
triangles worked vertically
to create a wave pattern

..... MATERIALS
Single canvas; any thread
in one or two colours



Make four straight
stitches for each
triangle block

2



Work second row from
bottom to top

Stitch second
triangle directly
below the first

1 Start at top left. Work four horizontal stitches from 1D to 1F, 2C to 2G, 3B to 3H and 4A to 4I. Begin the next triangle at 5D to 5F and continue downwards to the end of the row.

2 Begin the next row with four stitches from 8K to 8I, 7L to 7H, 6M to 6G and 5N to 5F. Continue working upwards, then repeat these two rows to fill the required area.

.....TECHNIQUE VARIATION.....



For a more geometric
effect, work alternate
rows in contrasting or
toning colours, to
emphasize the triangular
formation of straight milanese stitch.

Double Brick



..... OTHER NAME
Double Gobelin filling

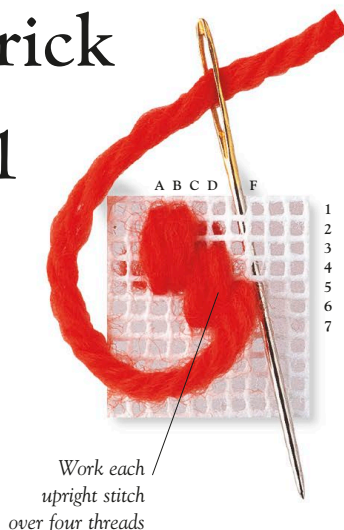
..... LEVEL
Easy

..... USES
Single colour filling

..... METHOD
Interlocking rows of
double straight stitches

..... MATERIALS
Single canvas; any thread

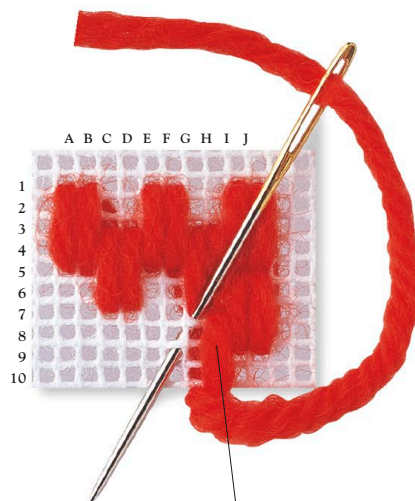
1



1 Start at top left. Work two parallel stitches from 5A to 1A and 5B to 1B, then two more from 7C to 3C and 7D to 3D. Come up at 5E and continue working pairs of staggered straight stitches to the end of the row.

2 Work the second and subsequent rows in the same way, starting with a pair of stitches from 9J to 5J and 9I to 5I.

2



Brick Filling



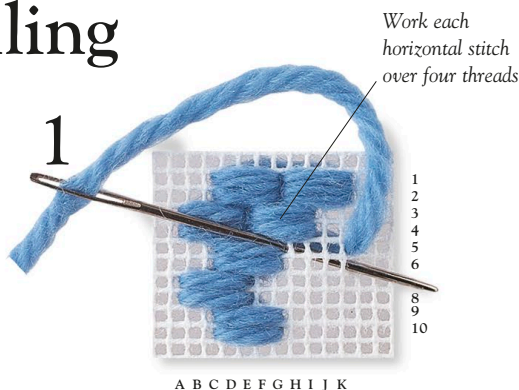
..... LEVEL
Intermediate

..... USES
Small-scale fillings

..... METHOD
Pairs of horizontal
straight stitches divided by
vertical stitches

..... MATERIALS
Single canvas; any thread
in two colours

1

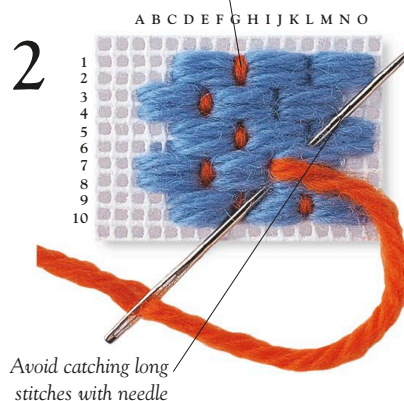


1 Starting at bottom left, work two horizontal stitches from 10G to 10C and 9G to 9C, then a second staggered pair from 8E to 8A and 7E to 7A. Continue upwards, then work the second row downwards in the same way, starting at 1K to 1G. Repeat these two rows to fill the required area.

2 Using a contrasting thread, work short upright stitches at the points where pairs of stitches meet, starting with 1G to 2G.

Work each upright
stitch over one thread

2



Avoid catching long
stitches with needle

..... TECHNIQUE VARIATION



Working the vertical stitches (see step 2, above) in the same thread as the horizontal stitches produces a more textured surface with a quilted appearance.

Long and Short Brick



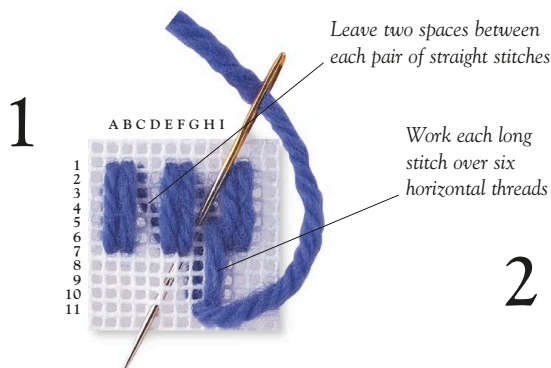
..... OTHER NAME
Brick stitch

..... LEVEL
Intermediate

..... USES
Fillings and backgrounds

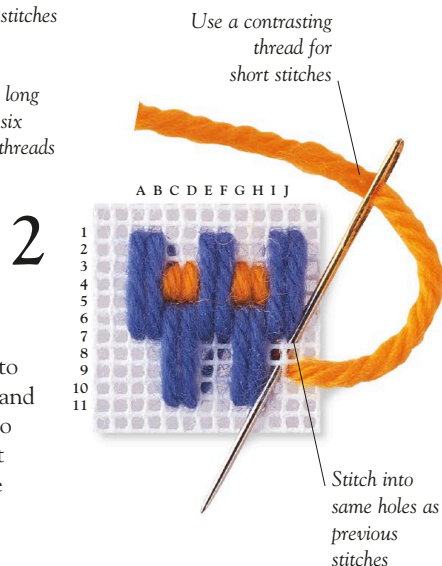
..... METHOD
Alternate pairs of long
and short stitches

..... MATERIALS
Single canvas; one or two
colours of any thread



1 Start at top left and work two stitches from 7A to 1A and 7B to 1B. Make two more from 7E to 1E and 7F to 1F. Repeat to the end of the row, leaving two spaces between each pair of stitches. Start the next row with 11H to 5H and 11G to 5G and continue working from right to left.

2 Fill in the spaces with pairs of short stitches, starting with 5C to 3C and 5D to 3D. Repeat these two steps to continue.



Basket Filling



..... LEVEL
Intermediate

..... USES
Large-scale woven-look
filling or background

..... METHOD
Straight stitch worked in
alternate vertical and
horizontal blocks

..... MATERIALS
Single canvas; any thread



1 Start at top left. Work a block of five upright stitches from 7B to 1B, 7C to 1C, 7D to 1D, 7E to 1E and 7F to 1F, then work a block of five horizontal stitches from 2L to 2F, 3L to 3F, 4L to 4F, 5L to 5F and 6L to 6F. Repeat to the end of the line.

2 Work five upright stitches below the horizontal block, starting with 12K to 6K and ending with 12G to 6G. Work a horizontal block under the upright block, starting at 7A to 7F and ending with 12A to 12F. Repeat to the end of the line, then repeat these two rows to continue.



Diagonal Needlepoint Stitches

THIS SECTION STARTS with tent stitch and its variations, which are the most frequently used needlepoint stitches. Like all the other diagonal stitches, they are worked at a slant across the thread intersections. This can have the effect of distorting the square weave of the canvas, even when it is mounted in a frame. The finished piece should be stretched and blocked back into shape. Some diagonal stitches are worked on single canvas, others on double. Always match the thickness of the thread or yarn to the weight of the canvas being used, so that no background threads are visible.

Half Cross 129

Basketweave Tent 129

Tent 129

Trammed Tent 129

Gobelin 130

Encroaching Gobelin 130

Reversed Sloping Gobelin
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Canvas Stem 131

Florence 132

Cashmere 132

Diagonal 133

Byzantine 133

Jacquard 134

Moorish 135

Milanese 135

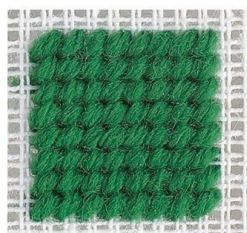
Mosaic 136

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Scottish 137

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Half Cross



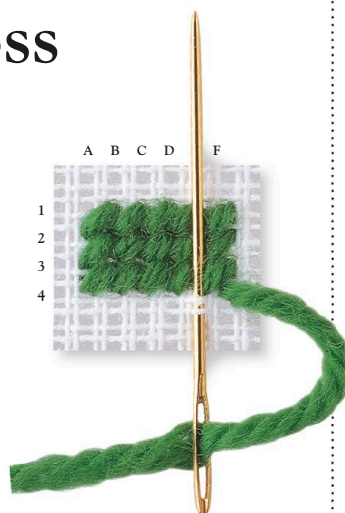
..... LEVEL
Easy

..... USES
Charts; printed canvases

..... METHOD
Small slanting stitches

..... MATERIALS
Double canvas; thick yarn

..... TIP
Turn work upside-down
for return journey to stitch
rows in same direction



Start at top left. Stitch over one intersection, from 2A to 1B and 2B to 1C, then repeat to the end of the line. Begin the next row with 2F to 3E and 2E to 3D. Repeat these two rows to continue.

Basketweave Tent



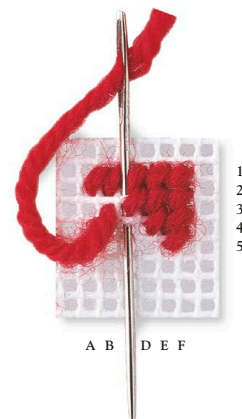
..... OTHER NAMES
Continental stitch;
diagonal tent stitch

..... LEVEL
Intermediate

..... USES
Backgrounds and fillings

..... METHOD
Tent stitch worked in
diagonal rows

..... MATERIALS
Single canvas; any thread



Starting at top right, make a stitch from 2E to 1F. Work the next row upwards from 3E to 2F and 2D to 1E and the third downwards from 2C to 1D, 3D to 2E and 4E to 3F. Begin the following row with 5E to 4F; continue working up, then down.

Tent



..... OTHER NAME
Petit point

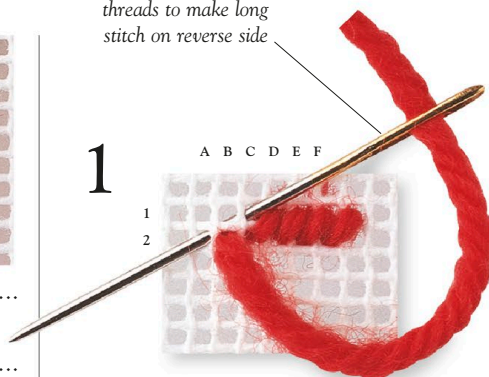
..... LEVEL
Easy

..... USES
Backgrounds; detailed
charted or printed patterns

..... METHOD
Worked horizontally

..... MATERIALS
Single canvas; any thread

Take needle behind two
threads to make long
stitch on reverse side



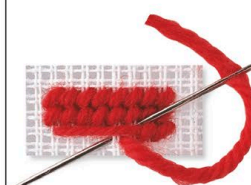
1 Start at top right and sew a diagonal stitch from 2F to 1G. Work the second stitch from 2E to 1F and repeat to the end of the row.

2 Turn the canvas the other way up and repeat step 1 or work the second row from left to right, starting with 2B to 3A. Repeat these two rows.

Work each stitch
in same direction



STITCH VARIATION



Trammed tent stitch is sewn over long straight stitches worked through the small holes on a double canvas. This gives a ridged effect and because it is hardwearing, this stitch is often used for seat covers.

Gobelin



..... OTHER NAMES

*Oblique Gobelin;
gros point*

..... LEVEL

Easy

..... USES

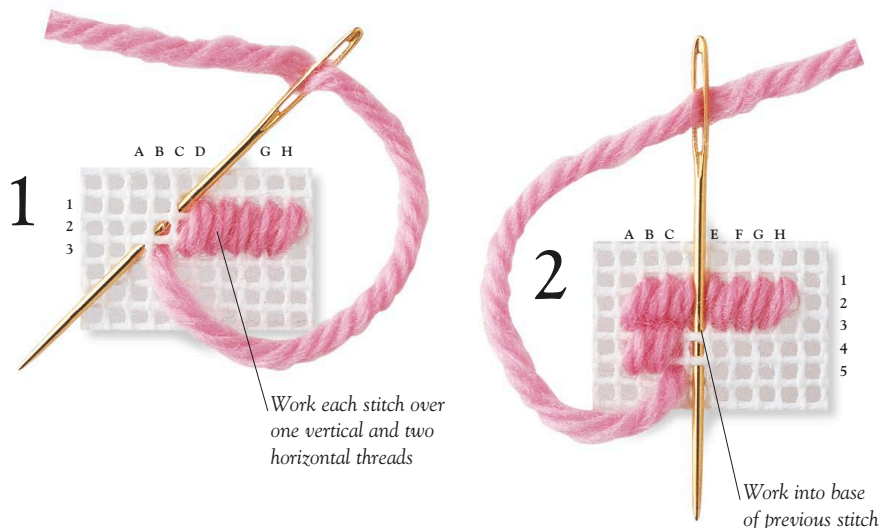
Backgrounds and fillings

..... METHOD

*Long diagonal stitches
worked in horizontal rows*

..... MATERIALS

Single canvas, any thread



1 Start at top right. Make the first diagonal stitch from 3G to 1H and the next from 3F to 1G. Repeat to the end of the line.

2 Begin the return journey with two stitches from 5A to 3B and 5B to 3C, and continue to the end of the row. Repeat these two rows to fill the required area.

Encroaching Gobelin



..... LEVEL

Easy

..... USES

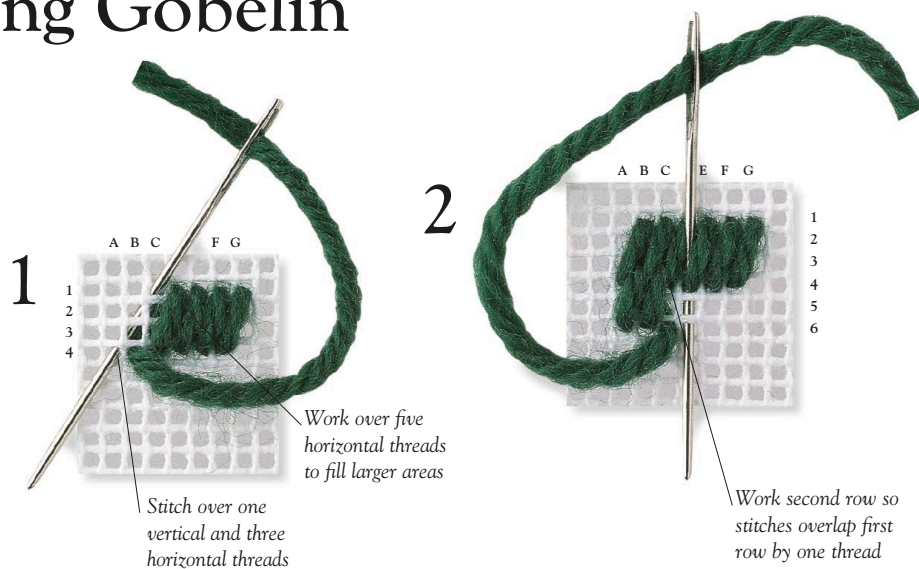
*Backgrounds; filling for
plain or shaded areas*

..... METHOD

*Overlapping rows of
diagonal stitches, worked
horizontally*

..... MATERIALS

Single canvas; any yarn



1 Starting at top right, work a row of diagonal stitches, beginning with 4F to 1G and 4E to 1F.

2 Work the first stitch of the next row from 6A to 3B and the second from 6B to 3C. Continue to the end of the line and repeat these two steps to continue.

Reversed Sloping Gobelin

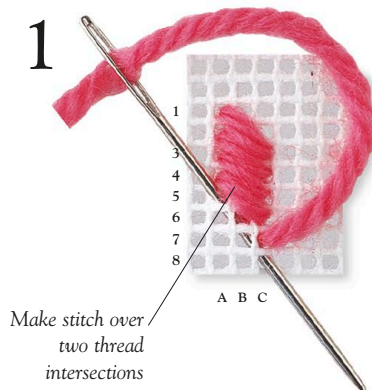


..... LEVEL
Easy

..... USES
Plain or shaded fillings and backgrounds

..... METHOD
Vertical rows of diagonal straight stitches worked alternately down and up

..... MATERIALS
Any canvas; any thread



Make stitch over two thread intersections

1 Start at top left and work a diagonal stitch from 3C to 1A. Work the next stitch from 4C to 2A and repeat downwards to the end of the line.

2 Begin the next line with a stitch in the opposite direction from 6E to 8C, then continue working upwards. Repeat these two rows.



Work second row at right angles to first

.....TECHNIQUE VARIATION.....



To produce a shaded effect, work the stitches in the lower part of the stitched area with a selection of progressively darker tones of the main colour.

Canvas Stem



..... LEVEL
Intermediate

..... USES
Textured background, filling or chevron border

..... METHOD
Two upright rows of diagonal stitches, set in a V-shape, and divided by lines of back stitch

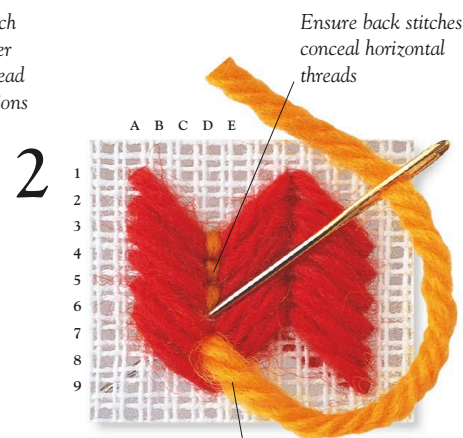
..... MATERIALS
Double canvas; two colours of any yarn



Work each stitch over three thread intersections

1 Starting at top left, make a diagonal stitch from 4D to 1A. Work the second stitch directly below, from 5D to 2A, and continue stitching downwards. Begin the next row at 6G to 9D. Make another stitch from 5G to 8D and continue working upwards. Repeat these two rows to cover the required area.

2 Make two back stitches from 4D to 3D and 5D to 4D and continue downwards. Work further rows of back stitch into the holes between the lines of diagonal stitches.



Ensure back stitches conceal horizontal threads

Use contrasting thread for back stitch

Florence



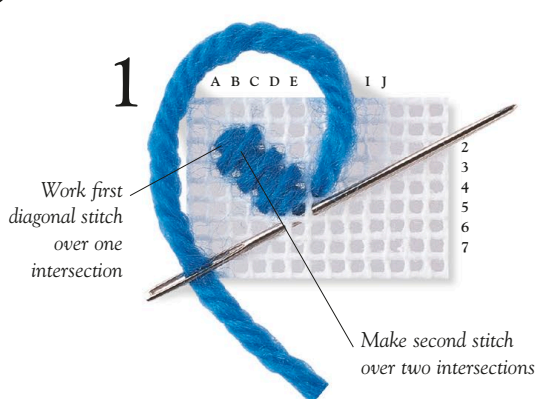
..... OTHER NAME
Diagonal mosaic stitch

..... LEVEL
 Easy

..... USES
Plain or striped fillings

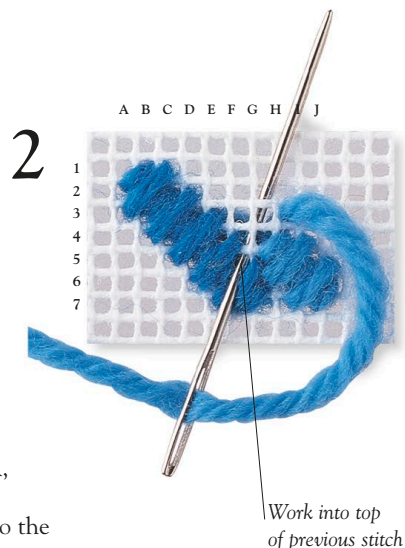
..... METHOD
Alternate long and short slanting stitches, worked diagonally

..... MATERIALS
Any canvas; any thread

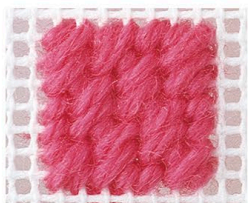


1 Start at top left. Make a short stitch from **1B** to **2A**, followed by a longer stitch from **1C** to **3A**. Continue working alternate long and short stitches downwards to the bottom edge of the area being filled.

2 The next row is worked upwards using the same or a different colour yarn. Begin with a short stitch from **6J** to **7I** and a long one from **5J** to **7H** and repeat to the end of the row. Repeat these two steps to continue.



Cashmere

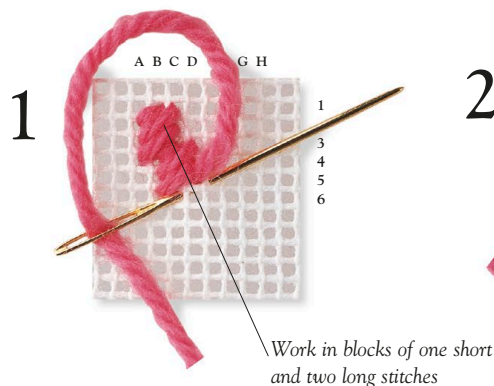


..... LEVEL
 Easy

..... USES
Textured plain or striped backgrounds and fillings

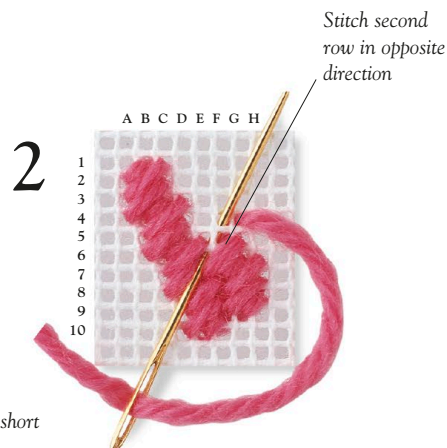
..... METHOD
Groups of three diagonal stitches worked vertically

..... MATERIALS
Any canvas; any thread



1 Starting at top left, make a short diagonal stitch from **1B** to **2A**. Work two longer stitches from **1C** to **3A** and **2C** to **4A**. Repeat these three stitches, working downwards to the end of the row.

2 The next row is worked upwards. Make a short stitch from **8H** to **9G** and the next two long stitches from **7H** to **9F** and **6H** to **8F**. Repeat steps 1 and 2 to fill the required area.



.....TECHNIQUE VARIATION.....



Work alternate rows in a second colour to create a pattern of ridged diagonal stripes.

Diagonal



..... LEVEL
Easy

..... USES
Plain or striped filling or
background for large areas

..... METHOD
Graduated straight stitches
worked in diagonal rows

..... MATERIALS
Any canvas; one or two
colours of any thread



1 Start at the top left corner. Each row is made up of blocks of four stitches, beginning with **1C** to **3A**, **1D** to **4A**, **1E** to **5A** and **2E** to **5B**. Work the first stitch of the next block from **3E** to **5C** and continue working downwards.

2 The next row is worked upwards in the same way. Make the first block from **13I** to **15G**, **12I** to **15F**, **11I** to **15E** and **11H** to **14E**. Repeat these two rows to continue and fill in the spaces with additional diagonal stitches (see p.19).

TECHNIQUE VARIATION



For a more unusual effect, use one colour to sew the diagonal stitch, then work rows of contrasting back stitch (see p.40) between the lines. This will conceal any canvas that may show through and creates the illusion of a set of diagonal laid threads couched by zigzag lines of back stitch.

Byzantine



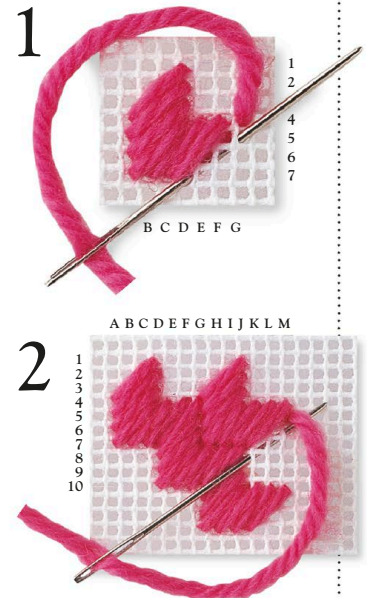
..... OTHER NAME
Step stitch

..... LEVEL
Easy

..... USES
Large scale fillings and
backgrounds

..... METHOD
Diagonal straight stitches,
worked in zigzag lines

..... MATERIALS
Any canvas; any thread

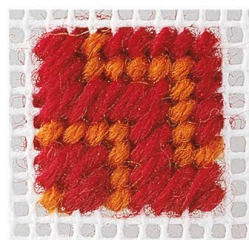


1 Start at top left. Each zigzag is made up of repeated blocks of six diagonal stitches. Work the first four stitches downwards from **1D** to **4A**, **2D** to **5A**, **3D** to **6A** and **4D** to **7A**. The next two stitches are worked to the right, from **4E** to **7B** and **4F** to **7C**. Start the next block at **4G**.

2 Work the second row level with and to the right of the first, starting at **1J** to **4G**. Make further rows to the right to fill the area required.

3 Complete any space at the bottom left corner with extra zigzags, starting at **10A** to **7D**, then work short stitches to fill the gaps (see p.19).

Jacquard

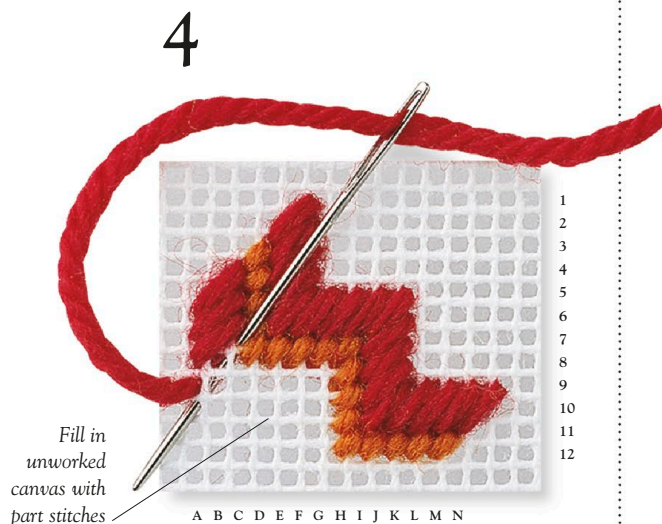
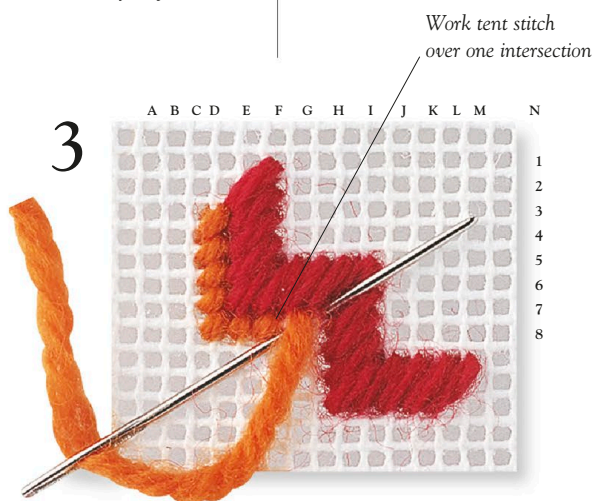
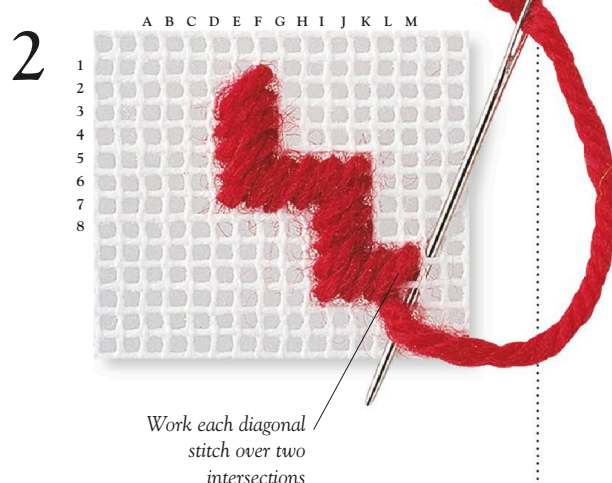


..... LEVEL
Intermediate

..... USES
Zigzag filling for
large areas

..... METHOD
Stepped rows of alternate
diagonal and tent stitch

..... MATERIALS
Single canvas; one or two
colours of any thread



1 Start at top left. Work a block of five diagonal stitches downwards from 3D to 1F, 4D to 2F, 5D to 3F, 6D to 4F and 7D to 5F, and three to the right from 7E to 5G, 7F to 5H and 7G to 5I.

2 Repeat this block to the bottom right corner of the area to be filled.

3 Using the second colour, work a block of five tent stitches downwards from 4C to 3D, 5C to 4D, and 6C to 5D, 7C to 6D and 8C to 7D and three to the right from 8D to 7E, 8E to 7F, 8F to 7G. Repeat this block to the end of the row.

4 Repeat step 1, starting with 6A to 4C, then continue working these two rows in alternate colours to fill the space.

.....TECHNIQUE VARIATION.....



Work this stitch in one single colour to create a brocade-like background. Lustrous threads give a smooth, shiny surface that will add to the woven effect.

Moorish

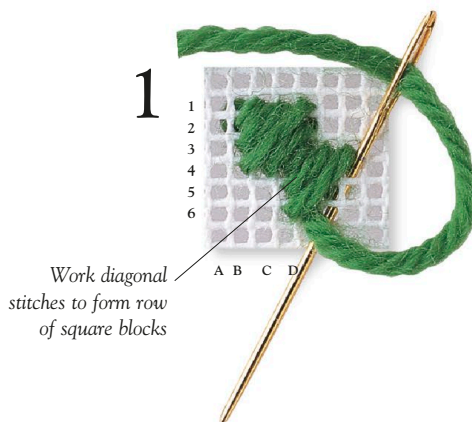


..... LEVEL
Intermediate

..... USES
Large-scale filling with
zigzag pattern

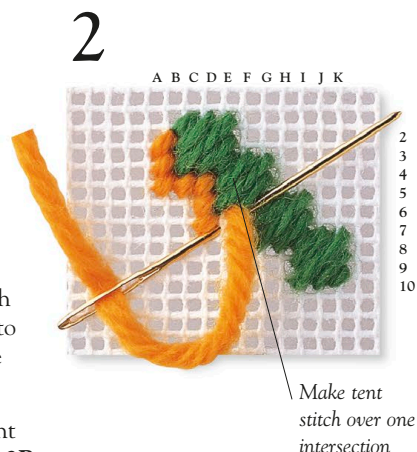
..... METHOD
Alternate rows of
graduated diagonal
stitches and tent stitch

..... MATERIALS
Any canvas; any thread
in one or two colours



1 Start at top left. Work three diagonal stitches which increase in length from 2B to 1C, 3B to 1D and 4A to 1E, then a shorter stitch from 4C to 2E. Repeat these four stitches to continue the row.

2 Using the second thread, work a stepped line of tent stitch to the left of the first row. Start with 2B to 3A, 3B to 4A, 4B to 5A and 4C to 5B, then repeat these four stitches. Repeat steps 1 and 2 to continue, working each successive row into the spaces left by the row before.



Milanese

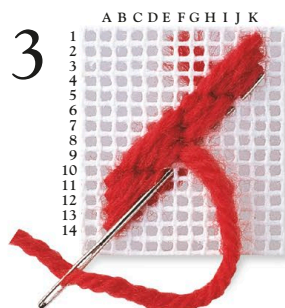
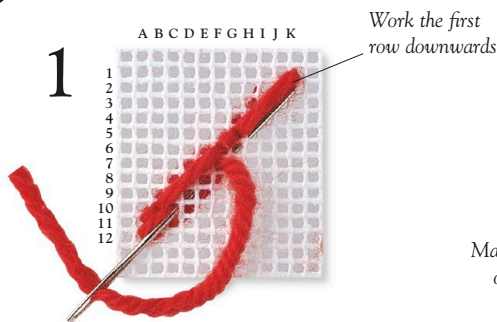


..... LEVEL
Intermediate

..... USES
Brocade-like background
or filling for larger areas

..... METHOD
Diagonal rows of
alternate long and short
back stitch forming
triangular pattern

..... MATERIALS
Any canvas; any thread



Work the first
row downwards

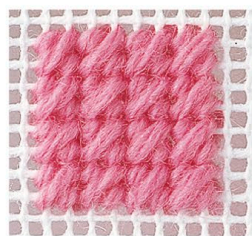
Make stitches
over three,
then two
intersections

1 Start at top right. Work a long stitch from 5G to 1K and a short stitch from 6F to 5G, then repeat these two stitches to the end of the line. Start the next row with a short stitch from 10C to 12A and a long stitch from 7F to 10C, and repeat these two stitches, working upwards.

2 Start the third row with 5I to 3K and 8F to 5I, and repeat these two stitches, working downwards.

3 Work the fourth row upwards, starting with 10E to 14A and 9F to 10E. Repeat these four rows to continue.

Mosaic

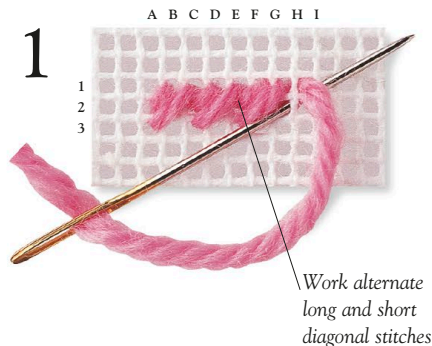


..... LEVEL
Easy

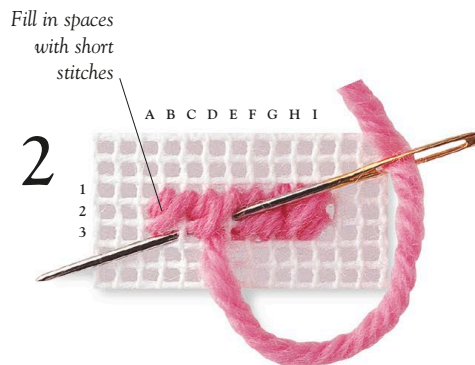
..... USES
Fine textured backgrounds

..... METHOD
Long and short diagonal stitches worked in horizontal rows to form square pattern

..... MATERIALS
Any canvas, any thread



Work alternate long and short diagonal stitches

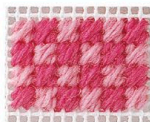


Fill in spaces with short stitches

1 Start at top left with two diagonal stitches from 1B to 2A and 1C to 3A. Repeat these two stitches to the end of the line.

2 Work the second row in the opposite direction. Make a short stitch from 3H to 2I to complete the first square, then continue working towards the left. Repeat these two rows to fill the required area.

.....TECHNIQUE VARIATION.....



Change the visual effect by working the squares in two or more toning or contrasting colours to make a chequerboard pattern, ideal for filling smaller areas.

Cushion



..... LEVEL
Easy

..... USES
Filling or background with regular pattern of squares

..... METHOD
Graduated diagonal stitches worked in squares

..... MATERIALS
Any canvas; any thread



Work diagonal stitches to form a square block



1 Starting at the top left corner, work five stitches from 1B to 2A, 1C to 3A, 1D to 4A, 2D to 4B and 3D to 4C. Start the next block at 1E to 2D and continue to the end of the row.

2 Work the second row in the opposite direction, starting at 5G to 4H. Repeat steps 1 and 2 until the required space is filled.

.....TECHNIQUE VARIATION.....



To prevent the canvas distorting, the square blocks can be worked in alternate directions using one or two colours.

Scottish



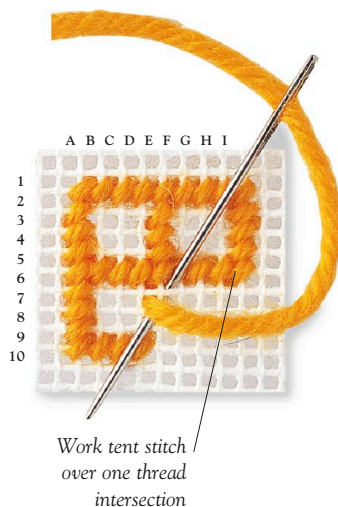
..... LEVEL
Intermediate

..... USES
Filling for large areas

..... METHOD
Cushion stitches framed
with a line of tent stitch

..... MATERIALS
Any canvas; any thread

1



Make five diagonal
stitches to fill square

2



1 Starting at top left, work the tent stitch frame (see p.129). Make a grid of horizontal and vertical rows, leaving a square of three canvas threads between the lines.

2 Fill the squares with cushion stitch (see p.136), using a second colour. Work the first block from 2C to 3B, 2D to 4B, 2E to 5B, 3E to 5C and 4E to 5D, then come up at 2G to start the next square.

Chequer



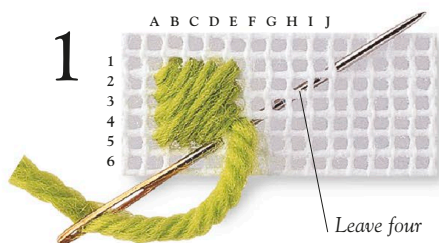
..... LEVEL
Intermediate

..... USES
Textured fillings

..... METHOD
Alternate large
cushion stitches and
square tent stitch blocks

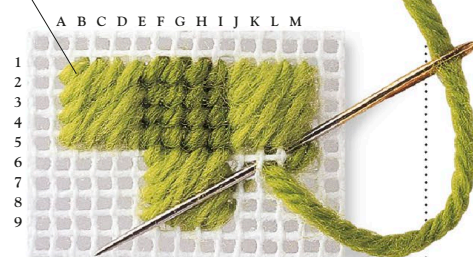
..... MATERIALS
Any canvas; any thread
in one or two colours

1



Fill in spaces with
squares of tent stitch

2



1 Start at top left with the first cushion stitch. Make seven diagonal stitches from 1B to 2A, 1C to 3A, 1D to 4A, 1E to 5A, 2E to 5B, 3E to 5C and 4E to 5D. Begin the next block with 1J to 2I and start the next row at 6E to 5F.

2 Using a second colour, work squares of tent stitch (see p.139) in the spaces between the cushion stitches. Starting with 2H to 1I, work four stitches, then work another three rows directly below. Repeat to fill all the unworked squares.

Cross and Star Needlepoint Stitches

THIS SECTION INCLUDES all the stitches that are worked with a combination of horizontal, vertical and diagonal stitches. The various cross stitches feature two or more straight stitches that cross over each other, while the individual stitches that make up the star stitches radiate from a central point. The heavier cross variations are all worked on double canvas to give better coverage; the other stitches use single canvas. Whichever background is being used, the chosen thread should be thick enough to cover the canvas completely. This group of stitches should all be worked in a frame.

Cross 139

Diagonal Cross 139

Double Cross 139

Upright Cross 140

Diamond Cross 140

Smyrna Cross 140

Double Leviathan 141

Diagonal Tweed 141

Broad Cross 142

Cross-corner Cushion 142

Brighton 143

Rice 143

Plaited Gobelin 144

Greek 144

Plait 145

Fishbone 145

Fern 146

Fir 146

Rhodes 147

Half Rhodes 147

Star 148

Eye 148

Diamond Eye 149

Fan 149

Cross



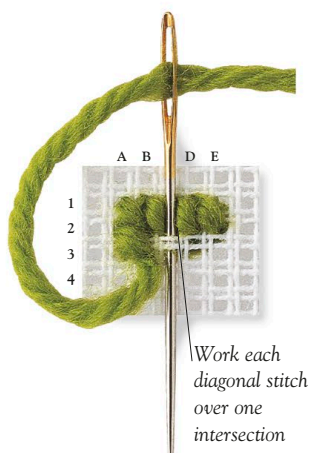
..... OTHER NAME
Berlin stitch

..... LEVEL
Easy

..... USES
Charted and printed designs; backgrounds

..... METHOD
Individual cross stitches, worked horizontally

..... MATERIALS
Double canvas; any thread or yarn



Start at top right with two stitches from 1E to 2D and 1D to 2E. Begin the next cross at 1D to 2C and continue to the left. Work the first cross of the next row at 3A to 2B and 3B to 2A, then continue to the right. Repeat these two rows.

Diagonal Cross

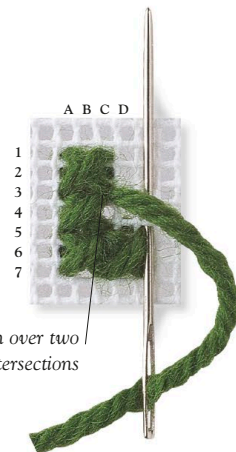


..... LEVEL
Easy

..... USES
Backgrounds and fillings

..... METHOD
Single cross stitches, worked in diagonal rows

..... MATERIALS
Single canvas; any thread



Start at bottom left. Work three crosses from 5A to 7C and 5C to 7A; 7E to 5C and 7C to 5E; 5C to 3A and 5A to 3C. Begin the next row at 1A to 3C and 1C to 3A, and start the second cross at 3C to 5E. Repeat these two rows.

Double Cross

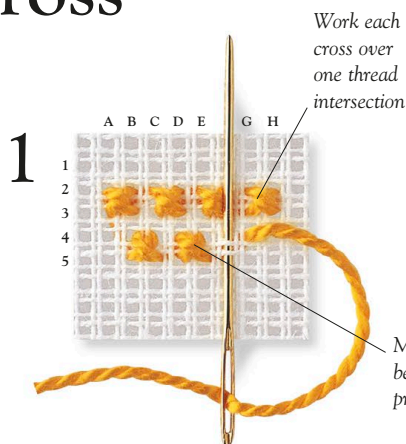


..... LEVEL
Intermediate

..... USES
Two-coloured backgrounds

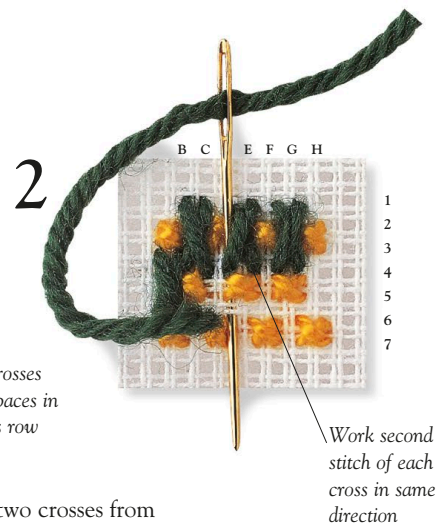
..... METHOD
Spaced cross stitches with overlapping rows of elongated crosses

..... MATERIALS
Double canvas; thin and thick thread in two colours



1 Start at top right, using the fine thread. Make two crosses from 2H to 3G and 2G to 3H, then 2F to 3E and 2E to 3F and continue towards the left. Begin the next row with 4C to 5B and 4B to 5C and 4E to 5D and 4D to 5E. Repeat these two rows.

2 Fill in the spaces with rows of long crosses in the thick thread, worked in alternate directions. Start with 4F to 1G and 4G to 1F and work towards the left. Begin the next row with a cross from 6A to 3B and 6B to 3A and continue towards the right.



Upright Cross



..... OTHER NAME
Straight cross

..... LEVEL
Easy

..... USES
Fine textured backgrounds

..... METHOD
Crosses worked singly in
interlocking diagonal rows

..... MATERIALS
Any canvas; any thread



Start at top left with two crosses from 3B to 1B and 2A to 2C, and 4C to 2C and 3B to 3D; continue downwards. Start the next row with 7D to 5D and 6C to 6E, 6C to 4C and 5B to 5D and continue upwards. Repeat these two rows to fill the required area.

Diamond Cross

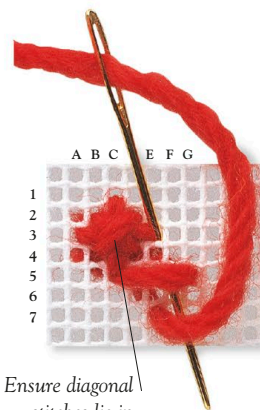


..... LEVEL
Intermediate

..... USES
Raised backgrounds and
textured fillings

..... METHOD
Cross stitches worked over
larger upright cross stitches

..... MATERIALS
Single canvas; any thread



Ensure diagonal
stitches lie in
same direction

Start at top left. Work an upright cross from 3E to 3A and 5C to 1C covered by a cross from 4D to 2B and 4B to 2D. Begin the next stitch at 5G to 5C, then continue working in diagonal rows.

Smyrna Cross



..... OTHER NAME
Leviathan stitch

..... LEVEL
Easy

..... USES
Raised backgrounds

..... METHOD
Upright cross worked over
cross stitch

..... MATERIALS
Single canvas; any thread



Work stitch over
five thread
intersections

1 Start at top left with a diagonal stitch from 1A to 5E crossed by a second stitch from 5A to 1E. Bring the needle out at 5C.

2 Make an upright stitch to 1C and a horizontal stitch from 3A to 3E. Bring the needle out at 1E to begin the next stitch, then continue working in horizontal rows.

Always work
stitches in same
order



TECHNIQUE VARIATION



Work alternate crosses in
toning or contrasting
colours to create an
all-over chequer pattern,
for a colourful background.

Double Leviathan

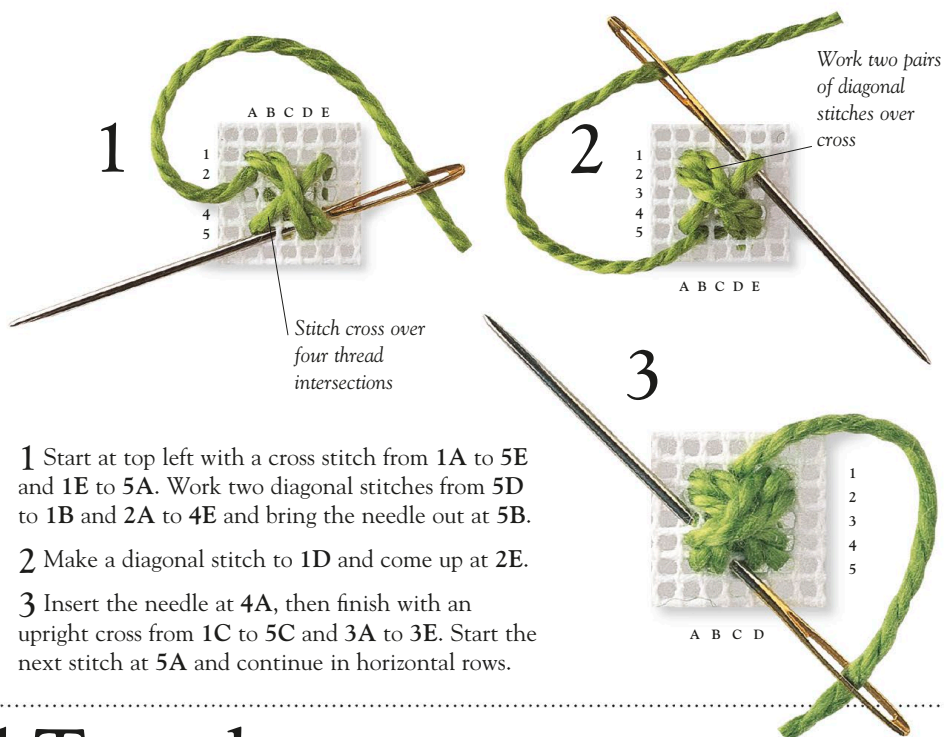


..... LEVEL
Intermediate

..... USES
Highly textured filling

..... METHOD
Smyrna cross variation

..... MATERIALS
Single canvas; any yarn or
thread – lustrous pearl
cotton gives good result



1 Start at top left with a cross stitch from 1A to 5E and 1E to 5A. Work two diagonal stitches from 5D to 1B and 2A to 4E and bring the needle out at 5B.

2 Make a diagonal stitch to 1D and come up at 2E.

3 Insert the needle at 4A, then finish with an upright cross from 1C to 5C and 3A to 3E. Start the next stitch at 5A and continue in horizontal rows.

Diagonal Tweed

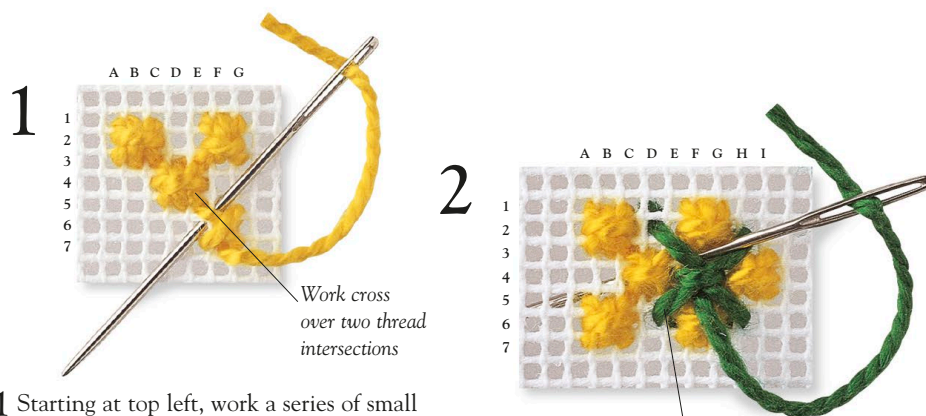


..... LEVEL
Intermediate

..... USES
Two-colour filling with
raised surface

..... METHOD
Smyrna crosses alternated
with large crosses covered
by small upright crosses

..... MATERIALS
Single canvas; two colours
of any thread



1 Starting at top left, work a series of small Smyrna cross stitches (see left). Leave two threads between each stitch and work the crosses in subsequent rows beneath these gaps.

2 Using the second thread, work a cross stitch from 6H to 2D and 6D to 2H. Make a horizontal stitch from 4E to 4G, then an upright stitch from 6F to 3F. Start the next large cross at 6D and repeat along the row.

Broad Cross

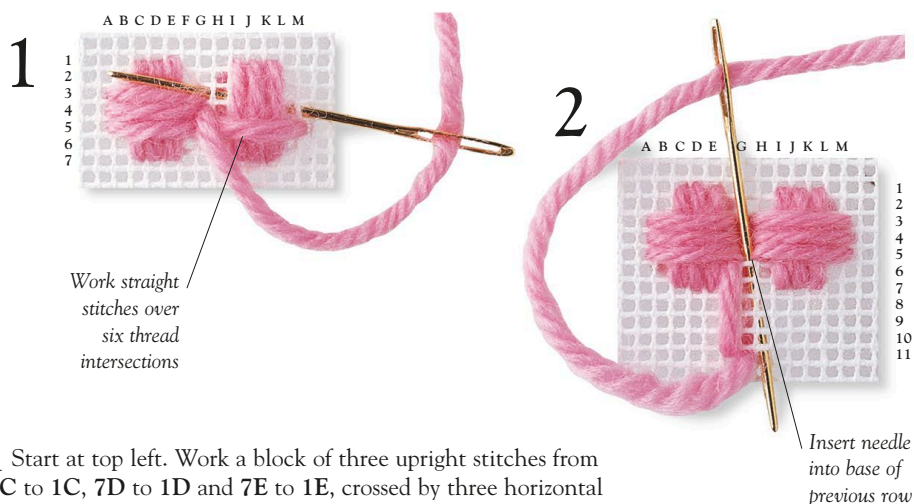


..... LEVEL
Intermediate

..... USES
Basketweave filling for
large areas

..... METHOD
Large square crosses
worked in horizontal rows

..... MATERIALS
Single canvas; any thread



1 Start at top left. Work a block of three upright stitches from 7C to 1C, 7D to 1D and 7E to 1E, crossed by three horizontal stitches from 5A to 5G, 4A to 4G and 3A to 3G. Begin the next block at 7I to 1I and continue to the end of the row.

2 The second row fits into the spaces between the crosses; begin the first block at 11F and work subsequent rows in the same way, alternately from right to left.

Cross-corner Cushion

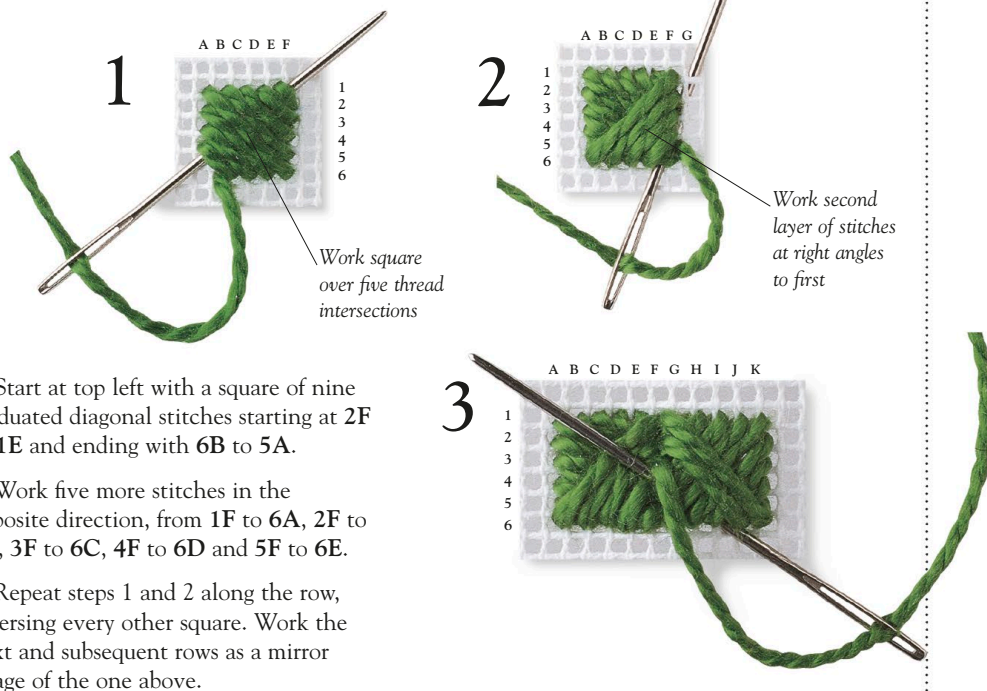


..... LEVEL
Intermediate

..... USES
Filling for large areas

..... METHOD
Cushion stitch variation
with two layers of stitches,
forming a diagonal pattern

..... MATERIALS
Single canvas; any thread
– twisted embroidery
cotton gives good results



1 Start at top left with a square of nine graduated diagonal stitches starting at 2F to 1E and ending with 6B to 5A.

2 Work five more stitches in the opposite direction, from 1F to 6A, 2F to 6B, 3F to 6C, 4F to 6D and 5F to 6E.

3 Repeat steps 1 and 2 along the row, reversing every other square. Work the next and subsequent rows as a mirror image of the one above.

Brighton

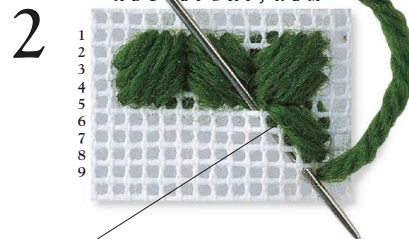


..... LEVEL
Intermediate

..... USES
Dense fillings and
backgrounds

..... METHOD
Straight stitch hexagons,
interspersed with
contrasting upright crosses

..... MATERIALS
Single canvas; two
colours of any thread



Alternate direction
of diagonal stitches
for each block



1 Starting at top left, make a hexagonal block of five diagonal stitches from 1C to 3A, 1D to 4A, 1E to 5A, 2E to 5B and 3E to 5C.

2 Reverse the direction for the second hexagon, starting at 3I to 1G. Repeat these two blocks to the end of the line. Work each subsequent row as a mirror image of the one above.

3 Using a contrasting thread, work an upright cross from 4E to 6E and 5D to 5F. Repeat to fill each space.

Rice



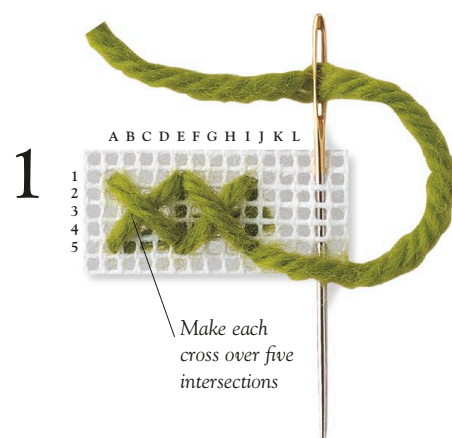
..... OTHER NAME
William and Mary stitch

..... LEVEL
Intermediate

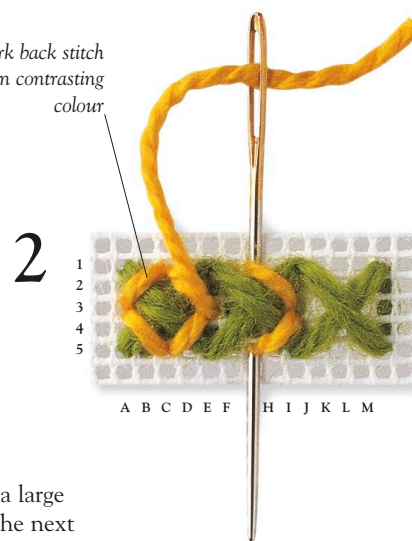
..... USES
Solid lattice filling

..... METHOD
Back stitch square worked
over large cross stitch

..... MATERIALS
Single canvas; one thick
and one fine thread



Work back stitch
in contrasting
colour



1 Start at top left. Using the thick thread, make a large cross stitch from 5A to 1E and 5E to 1A. Begin the next cross at 5E to 1I and continue along the row.

2 With the fine thread, work four back stitches over the first cross from 3E to 5C, 1C to 3E, 3A to 1C and 5C to 3A. Repeat for each cross, starting the next back stitch square at 3I to 5G. Work the following rows in the same way, directly below the first.

Plaited Gobelin



..... LEVEL
Easy

USES

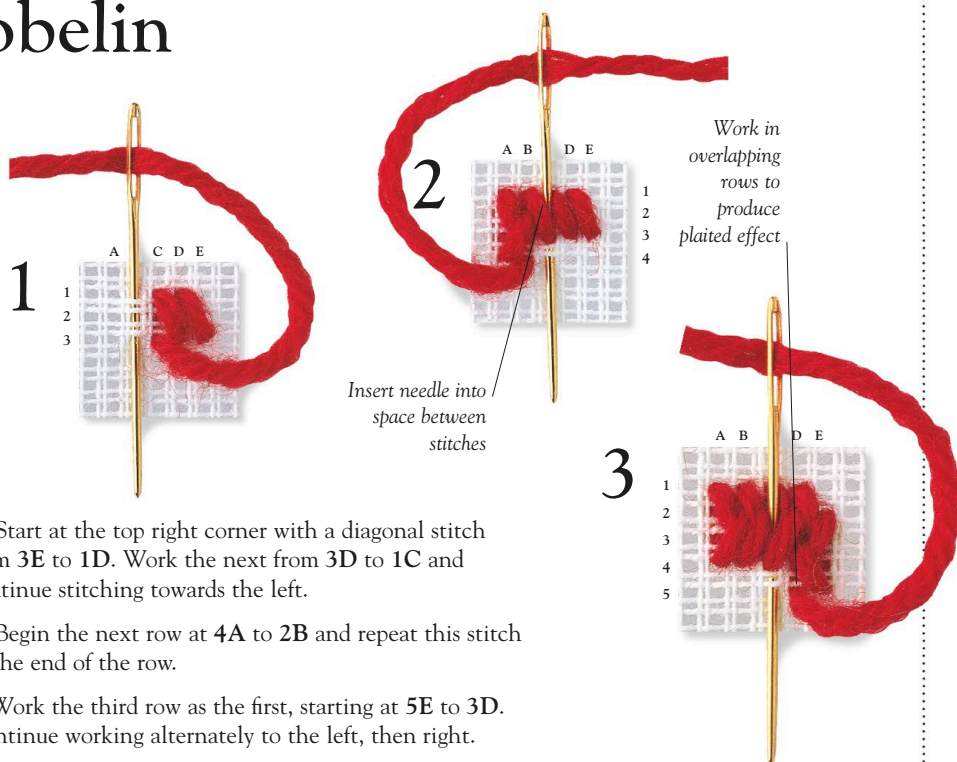
Woven effect backgrounds;
filling for large areas

METHOD

Gobelin variation, worked
in overlapping rows

MATERIALS

Double canvas; tapestry
yarn or other thick thread



1 Start at the top right corner with a diagonal stitch from 3E to 1D. Work the next from 3D to 1C and continue stitching towards the left.

2 Begin the next row at 4A to 2B and repeat this stitch to the end of the row.

3 Work the third row as the first, starting at 5E to 3D. Continue working alternately to the left, then right.

Greek



..... LEVEL
Easy

USES

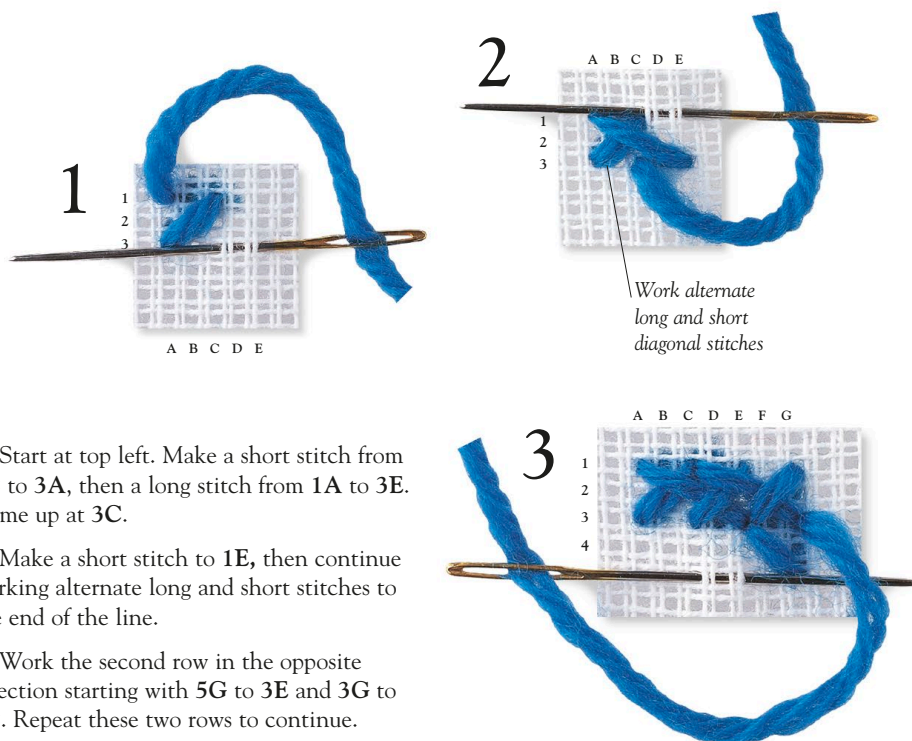
In single rows as outline;
textured filling

METHOD

Herringbone variation,
worked in horizontal rows

MATERIALS

Double canvas; any
thick thread



1 Start at top left. Make a short stitch from 1C to 3A, then a long stitch from 1A to 3E. Come up at 3C.

2 Make a short stitch to 1E, then continue working alternate long and short stitches to the end of the line.

3 Work the second row in the opposite direction starting with 5G to 3E and 3G to 5C. Repeat these two rows to continue.

Plait

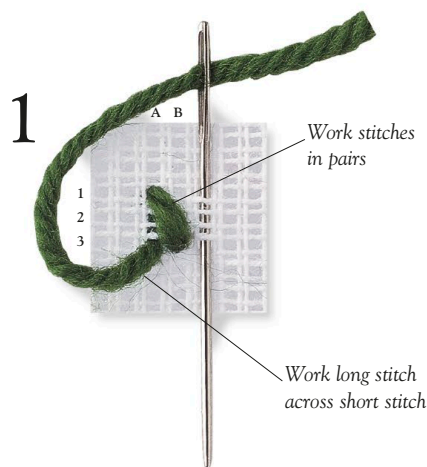


..... LEVEL
Easy

..... USES
Solid ridged backgrounds,
in single row as outline

..... METHOD
Rows of overlapping
straight stitches

..... MATERIALS
Double canvas;
any thick thread



1 Start at top left with a diagonal stitch from **3B** to **1A**, crossed by a longer stitch from **3A** to **1C**. Come out at **3C** to start the next pair of stitches.

2 Work a short stitch up to **1B** and come out at **3B**. Continue working pairs of stitches to the end of the line, then stitch the second and subsequent rows directly below the first.



.....TECHNIQUE VARIATION.....



Plait stitch can also be worked in vertical rows, depending on the effect required and the shape of the area to be filled.

Fishbone

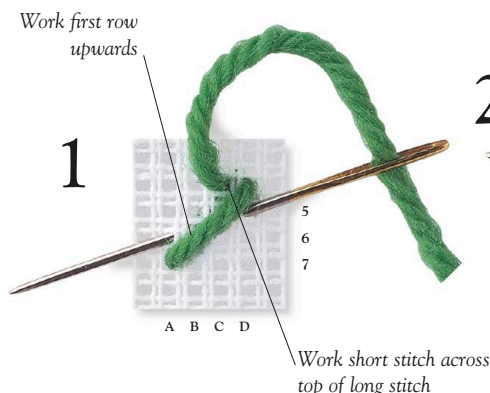


..... LEVEL
Intermediate

..... USES
Textured chevron filling
for large areas

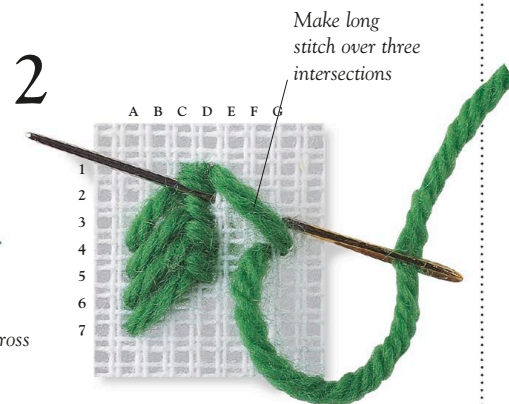
..... METHOD
Diagonal stitches worked
in alternate directions in
vertical rows

..... MATERIALS
Double canvas; tapestry
yarn or other thick thread



1 Start at bottom left. Make a long diagonal stitch from **7A** to **4D** and a short stitch from **4C** to **5D**. Come up at **6A** and repeat these two stitches to the end of the row.

2 Work the second row downwards. Make the first two stitches from **1D** to **4G** and **4F** to **3G**, then come up at **2D**. Repeat steps 1 and 2 to fill the required area.



.....TECHNIQUE VARIATION.....



Repeat step 1 only to vary the surface of the stitch and work the rows in alternate light and dark colours to make a pattern of bold ridged vertical stripes.

Fern

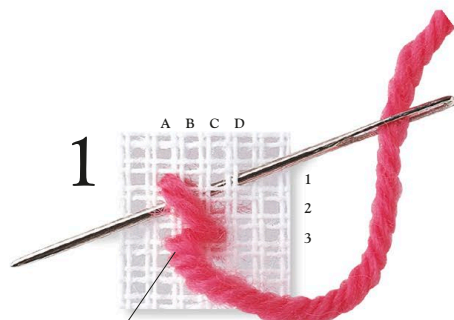


..... LEVEL
Easy

..... USES
Ridged fillings and
backgrounds

..... METHOD
Pairs of overlapping
diagonal stitches worked
in vertical rows

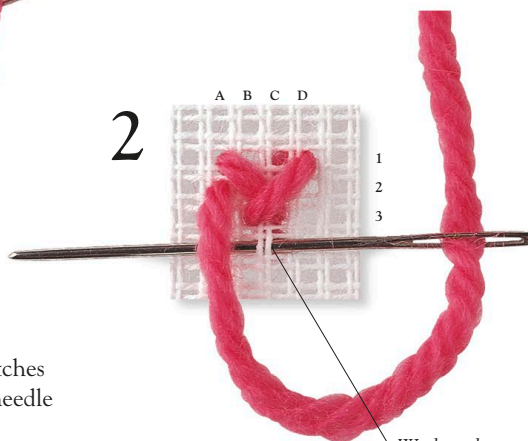
..... MATERIALS
Double canvas; any thick
thread or yarn



Work second
stitch at right
angles to first

1 Start at top left. Make two diagonal stitches from 1A to 3C and 3B to 1D. Bring the needle out at 2A ready to start the next stitches.

2 Work the next pair of stitches directly below the first, from 2A to 4C and 4B to 2D. Continue working downwards to the end of the row. Start the next row at 1D.



Work each row
from top to
bottom

Fir



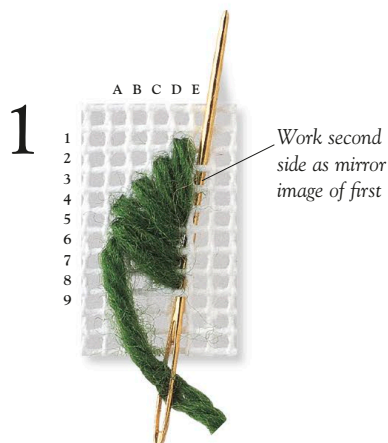
..... OTHER NAME
Leaf stitch

..... LEVEL
Intermediate

..... USES
Filling for large areas

..... METHOD
Interlocking rows of
hexagonal blocks

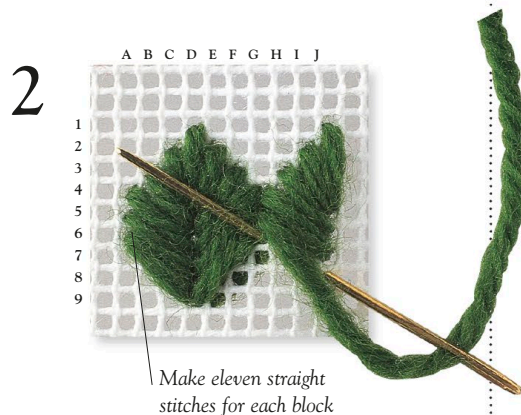
..... MATERIALS
Any canvas; any thread



Work second
side as mirror
image of first

1 Start at top left with an upright stitch from 1D to 5D. Work three slanting stitches from 2C to 5D, 3B to 6D and 4A to 7D. Make two more stitches directly below, from 5A to 8D and 7A to 9D. Come up at 2E.

2 Make six stitches to mirror step 1 from 2E to 5D, to 7G to 9D. Start the second block with 1J to 5J and continue working to the right. Stitch the next row into the spaces below the first.



Make eleven straight
stitches for each block

.....TECHNIQUE VARIATION.....



Work an upright stitch from 5D to 9D to vary the leaf shape and stitch the rows in two contrasting colours to create a striped filling.

Rhodes



..... LEVEL
Intermediate

USES

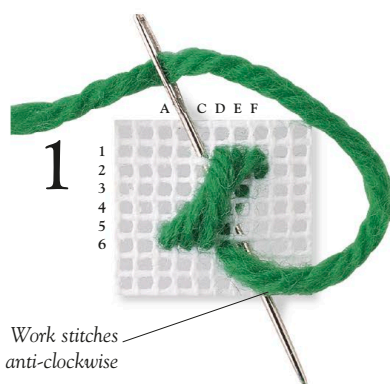
3-dimensional fillings or background

METHOD

Raised square stitch worked in straight rows

MATERIALS

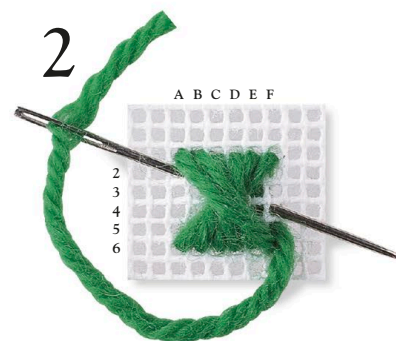
Single canvas; any thread



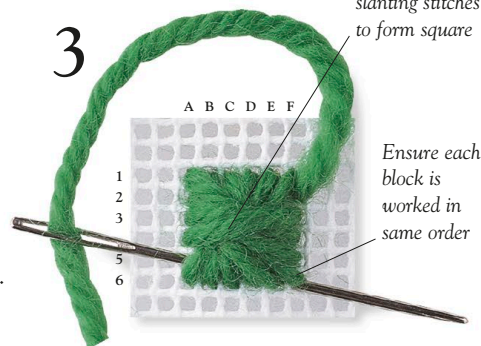
1 Start at top left and work four diagonal stitches from **6A** to **1F**, **6B** to **1E**, **6C** to **1D** and **6D** to **1C**. Come up at **6E**.

2 Work another two stitches from **6E** to **1B**, and **6F** to **1A**. Insert the needle at **1B**, then come up at **4E**.

3 Make three more stitches to complete the square from **4F** to **3A**, **3F** to **4A** and **2F** to **5A**. Come up at **6F**, ready to make the next block. Work the following rows directly below.



Make ten slanting stitches to form square



Half Rhodes



..... LEVEL
Intermediate

USES

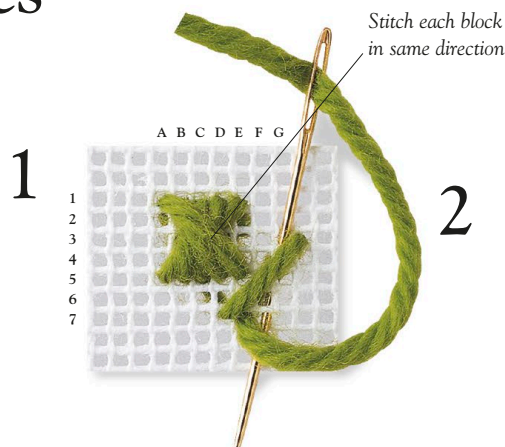
Striped raised filling for large areas or backgrounds

METHOD

Rhodes stitch variation worked in diagonal rows

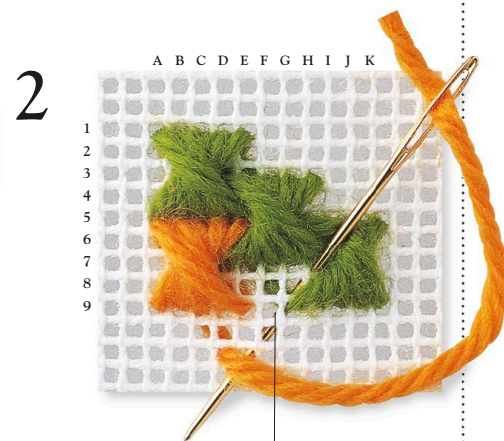
MATERIALS

Single canvas; any thread in one or two colours



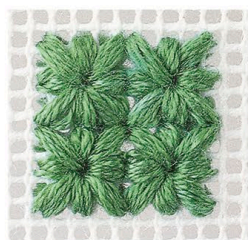
1 Start at top left. Make five overlapping straight stitches from **5A** to **1E**, **5B** to **1D**, **5C** to **1C**, **5D** to **1B** and **5E** to **1A**. Come up at **7D** to make the next block, then continue working downwards to the right.

2 Stitch the second row in a different colour, starting at **9A** to **5E**. Work the next and subsequent rows directly below the first.



Work the second row into the spaces below the first

Star



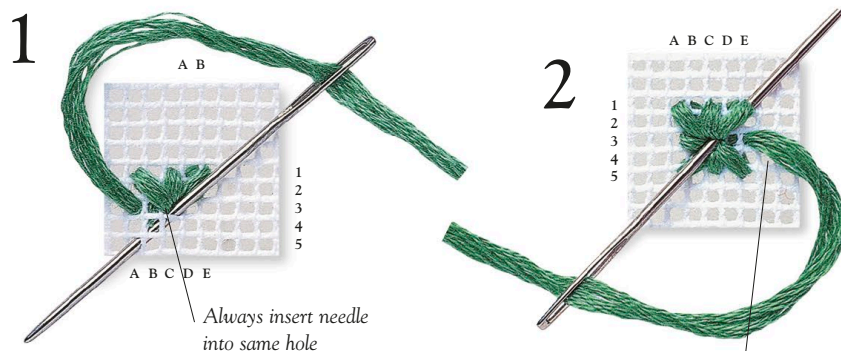
..... OTHER NAME
Algerian eye stitch

..... LEVEL
Intermediate

..... USES
Fine textured filling

..... METHOD
Straight stitch stars worked
in horizontal rows

..... MATERIALS
Single canvas; thick thread

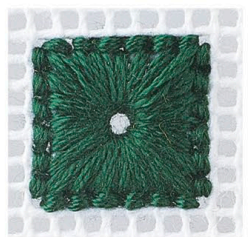


1 Start at top left with four straight stitches from 1E to 3C, 1C to 3C, 1A to 3C and 3A to 3C.

2 Work four more stitches to complete the star, from 5A to 3C, 5C to 3C, 5E to 3C and 3E to 3C. Begin the next star at 1E and repeat steps 1 and 2 to continue. Work the next row directly below.

Work second
star to right
of first

Eye

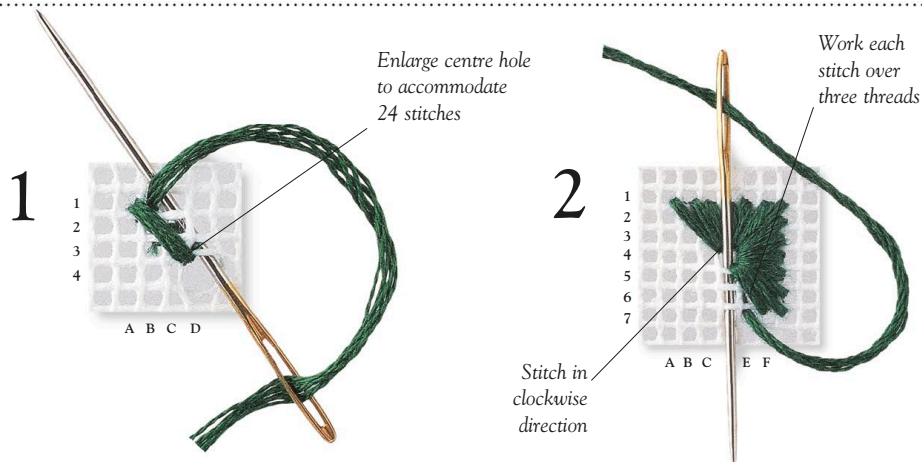


..... LEVEL
Intermediate

..... USES
Large scale filling

..... METHOD
Square blocks of straight
stitch with open centres,
outlined with back stitch

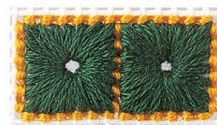
..... MATERIALS
Single canvas; thick
thread; embroidery scissors



1 Start at top left. Enlarge the hole at 4D by carefully twisting the scissor point between the canvas threads. Work two straight stitches from 1A to 4D and 1B to 4D.

2 Make eleven more stitches into 4D, starting from 1C, 1D, 1E, 1F, 1G, 2G, 3G, 4G, 5G, 6G and 7G. Work the second half as a mirror image of the first, then start the next block at 1G. Finish off by outlining each square with back stitch (see p.40), worked over one thread.

.....TECHNIQUE VARIATION.....



square grid pattern across the canvas.

The back stitch
outline stitch can
be worked in a
contrasting
colour to create a

Diamond Eye

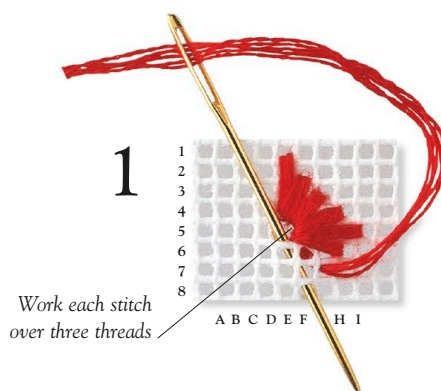


..... LEVEL
Advanced

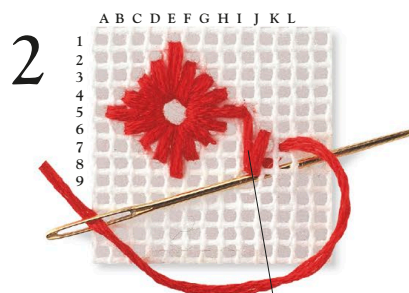
..... USES
Geometric background or
filling for large areas

..... METHOD
Straight stitch diamonds
with open centres,
outlined in back stitch

..... MATERIALS
Single canvas; thick thread



Work each stitch
over three threads



Always insert
needle into
same hole

1 Start at top left with an upright stitch from **1E** to **5E**. Make seven more stitches into the same hole from **2F**, **3G**, **4H**, **5I**, **6H**, **7G**, **8F** and **9E**, then work the second half of the diamond as a mirror image of the first.

2 Work the next block in the same way, starting with **5I** to **9I**, and stitch the next row directly below the first. When the area is complete, outline each diamond with back stitch (see p.40) worked over one thread, to conceal any canvas that may show through.

Fan



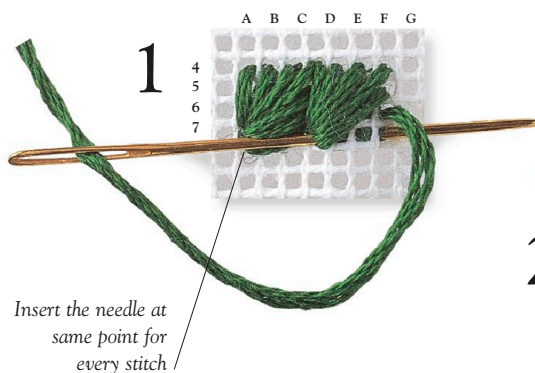
..... OTHER NAME
Ray stitch

..... LEVEL
Easy

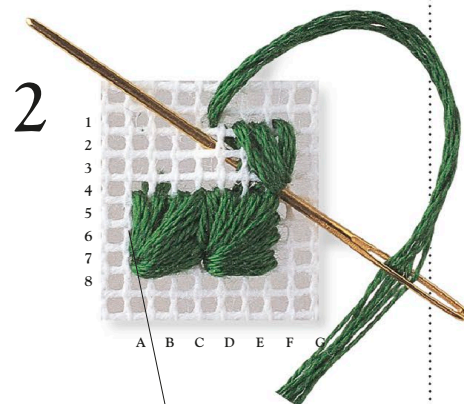
..... USES
Fine textured filling

..... METHOD
Blocks of radiating stitches,
worked in horizontal rows

..... MATERIALS
Single canvas; thick thread



Insert the needle at
same point for
every stitch



Work stitches in
opposite direction
to first row

1 Starting at bottom left, make an upright stitch from **4A** to **7A**. Work six more stitches into the same hole, from **4B**, **4C**, **4D**, **5D**, **6D** and **7D**, to form a square. Start the next block at **4D** to **7D** and continue working towards the right.

2 Work the next row directly above the first and stitch in the opposite direction, starting at **1G** to **4G**. Repeat steps 1 and 2 to continue.

Looped and Tied Needlepoint Stitches

THIS GROUP INCLUDES some of the most advanced and interesting stitches, which can be used when unusual textures and multi-coloured patterns are required. The looped Rya and Turkey stitches, traditionally used for rugs, are ideal for stitching raised areas within a design and can be trimmed to give a plush finish. The tied and twisted stitches consist of long, straight stitch held down with shorter stitches to give a dense, ridged surface. All the stitches in this section should be worked in a frame on single canvas. Ensure that the thread or yarn used covers all of the background threads.

Rya 151

Turkey 151

Houndstooth 152

Knitting 153

Old Wheatsheaf 153

Tied Gobelin 154

French 154

Pineapple 155

Arrow 155

Rya



..... LEVEL
Advanced

USES

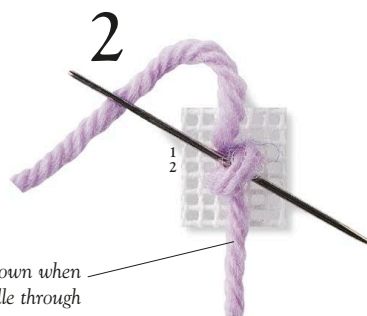
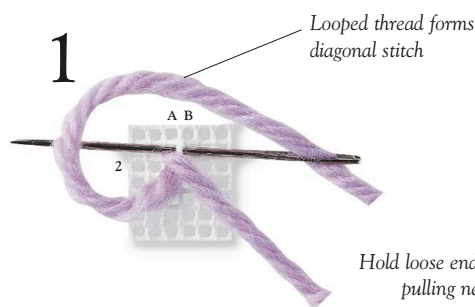
Looped or cut pile stitch
for carpet-like texture

METHOD

Looped stitch worked
over knitting needle in
horizontal rows

MATERIALS

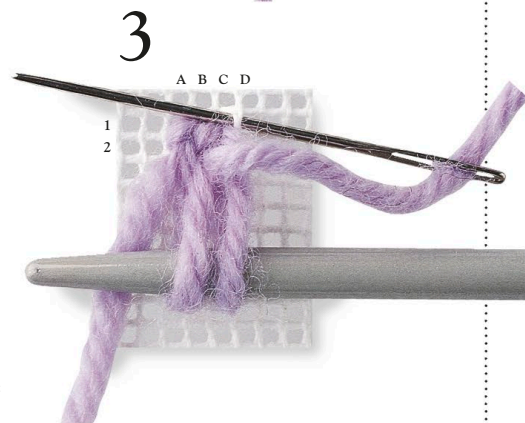
Single canvas; thick thread



1 Start at bottom left. Take the needle down at **1A** and bring it through at **2A**, leaving a short tail. Insert at **1B** and come back out at **1A**.

2 Pass the needle back under the diagonal loop and pull both ends tightly. Hold the knitting needle below the stitches and take the thread over and under it to form a loop.

3 Repeat steps 1 and 2 to continue, starting the second stitch at **1B**. Work the next and subsequent rows directly above the first. Trim the pile if a tufted effect is required.



Turkey



..... OTHER NAME
Ghiordes knot stitch

..... LEVEL
Advanced

USES

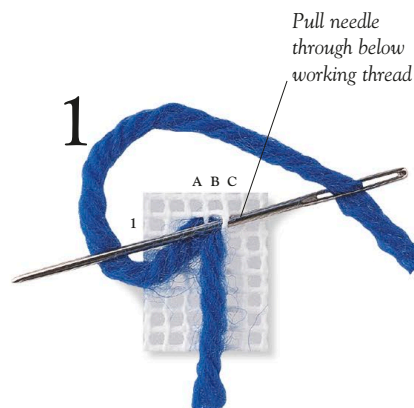
Tufted filling; background

METHOD

Looped stitch, with cut pile

MATERIALS

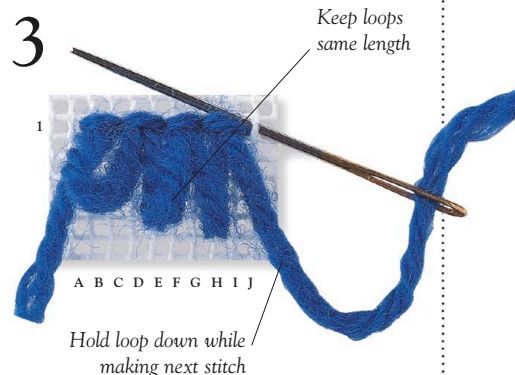
Single or rug canvas; thick
thread or yarn



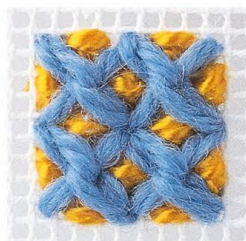
1 Start at bottom left. Insert the needle at **1B** and bring it out at **1A**. Take it down at **1C** and come out again at **1B**.

2 Repeat step 1, starting at **1D**. Leave a loop of thread between the stitches.

3 Continue working towards the right, ensuring the loops are the same length. Work each following row one space above. When the stitching is complete, cut and trim the loops to create a pile.



Houndstooth



..... LEVEL
Advanced

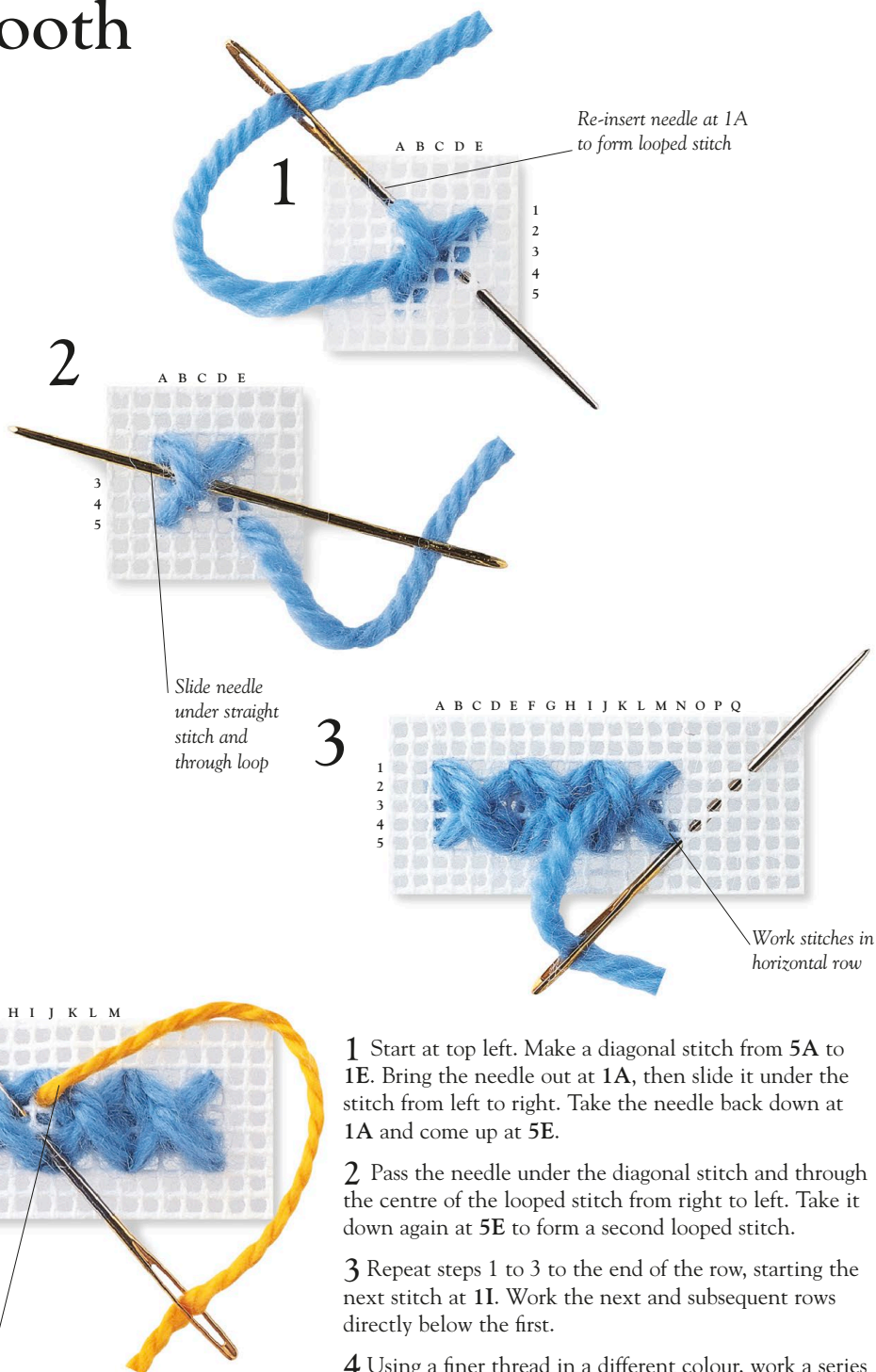
..... USES
Raised geometric filling

..... METHOD
Looped stitches worked

over diagonal stitch, with
upright cross infill

..... MATERIALS
Single canvas; thick and

fine threads in two colours



1 Start at top left. Make a diagonal stitch from 5A to 1E. Bring the needle out at 1A, then slide it under the stitch from left to right. Take the needle back down at 1A and come up at 5E.

2 Pass the needle under the diagonal stitch and through the centre of the looped stitch from right to left. Take it down again at 5E to form a second looped stitch.

3 Repeat steps 1 to 3 to the end of the row, starting the next stitch at 1I. Work the next and subsequent rows directly below the first.

4 Using a finer thread in a different colour, work a series of small upright crosses (see p.140) to fill in the spaces between the stitches. Make two straight stitches from 2I to 4I and 3H to 3J, and continue along the row.

Knitting

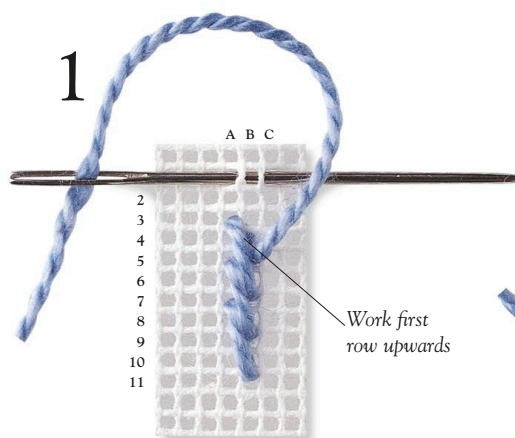


..... LEVEL
Easy

..... USES
Filling resembling knitted
stocking stitch

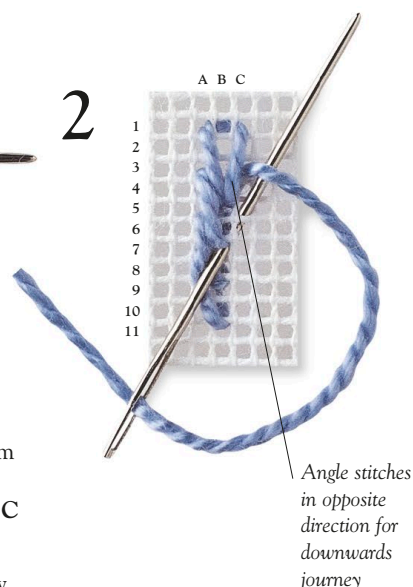
..... METHOD
Overlapping diagonal
stitches worked vertically
in alternate directions

..... MATERIALS
Single canvas; any thread

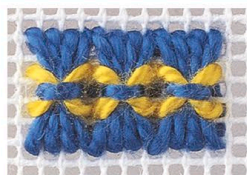


1 Starting at bottom left, work a slanting stitch from 11B to 7A. Repeat to the top of the row, beginning the next stitch two threads up at 9B. Come out at 1C to start the second journey.

2 Work the second row downwards in the same way, starting with stitches from 1C to 5B and 3C to 7B. Repeat these two steps to fill the required area.



Old Wheatsheaf

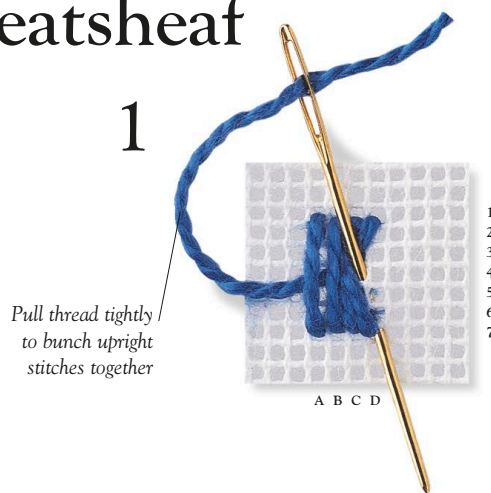


..... LEVEL
Advanced

..... USES
In single row as border;
filling for large areas

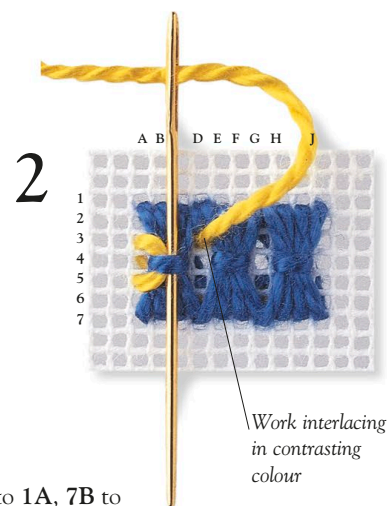
..... METHOD
Sheaf filling variation with
contrast interlacing

..... MATERIALS
Single canvas; any thread
in two contrasting colours



1 Start at top left. Work four upright stitches from 7A to 1A, 7B to 1B, 7C to 1C, and 7D to 1D. Bring the needle up behind the stitches at 4B and insert it at 4C to make a tie stitch (see p.20). Start the next sheaf at 7D to 1D. Work the following rows directly below the first.

2 Using the second thread, bring the needle up at 3A. Slide it downwards under the tie stitch, and insert at 5A. Come up at 3D, pass the needle under the tie stitch again, and take it down at 5D. Lace each sheaf in the same way.



Tied Gobelin



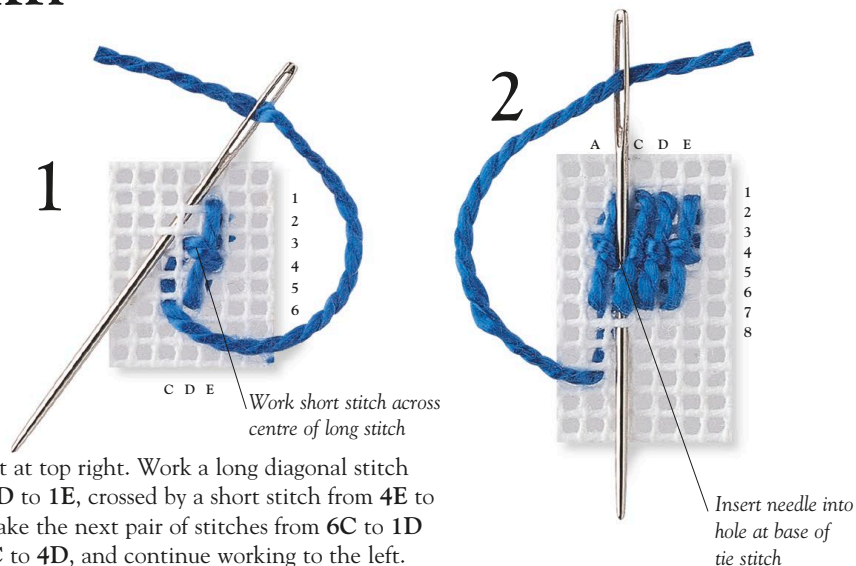
..... OTHER NAMES
Knotted stitch

..... LEVEL
Intermediate

..... USES
Filling with ridged texture

..... METHOD
Horizontal rows of interlocking tied diagonal stitches

..... MATERIALS
Single canvas; any thread



1 Start at top right. Work a long diagonal stitch from **6D** to **1E**, crossed by a short stitch from **4E** to **3D**. Make the next pair of stitches from **6C** to **1D** and **3C** to **4D**, and continue working to the left.

2 The next row is stitched in the opposite direction. Work the first two stitches from **9A** to **4B** and **7B** to **6A** and repeat to the end of the row. Repeat these two rows to fill the required area.

French

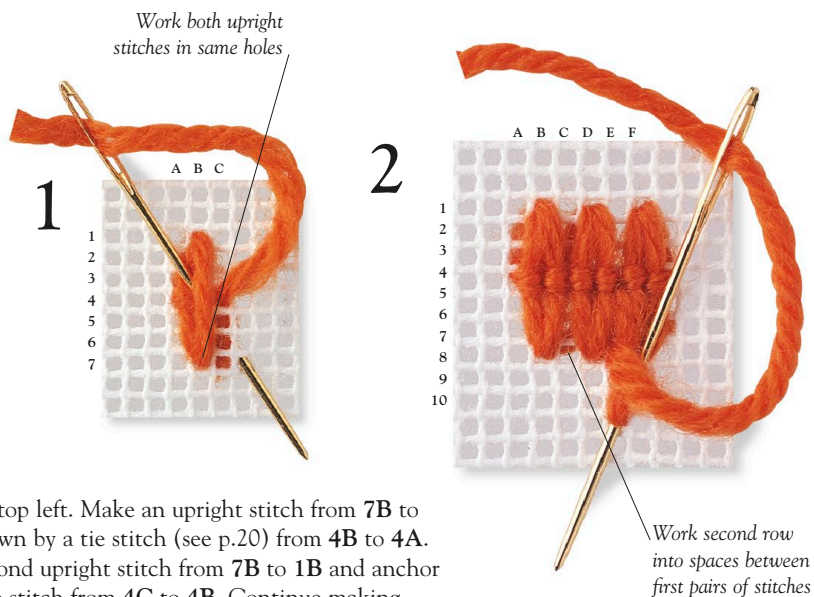


..... LEVEL
Intermediate

..... USES
Textured, ridged filling or background

..... METHOD
Pairs of tied upright stitches worked in horizontal rows

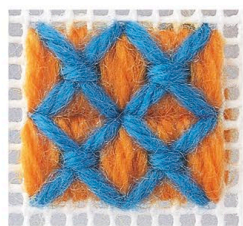
..... MATERIALS
Single canvas; any thread



1 Start at top left. Make an upright stitch from **7B** to **1B** held down by a tie stitch (see p.20) from **4B** to **4A**. Work a second upright stitch from **7B** to **1B** and anchor it with a tie stitch from **4C** to **4B**. Continue making pairs of tied stitches to the end of the row.

2 Work the next row in the opposite direction, starting with an upright stitch from **10E** to **4E** and a tie stitch from **7E** to **7F**. Repeat these two rows to continue.

Pineapple



..... LEVEL
Advanced

..... USES

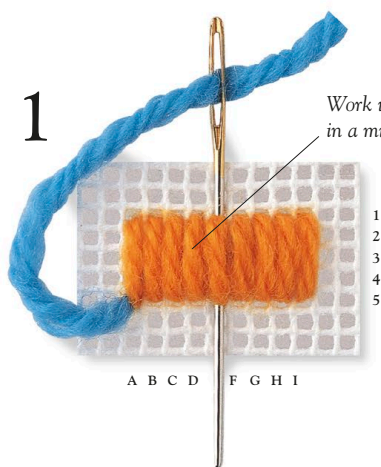
Two-coloured geometric
filling for large areas

..... METHOD

Tied cross stitches worked
over upright Gobelin stitch

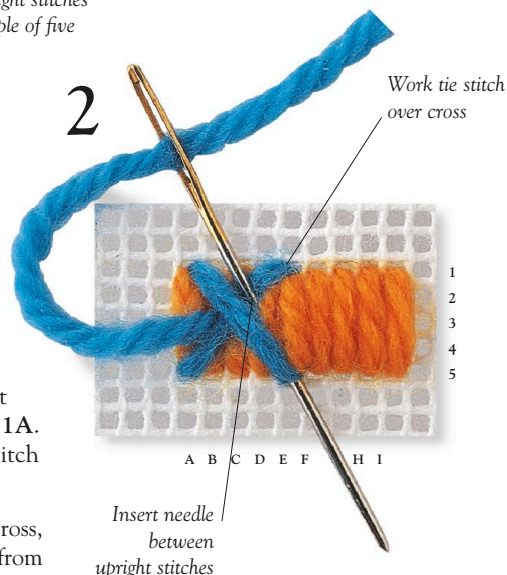
..... MATERIALS

Single canvas; any thread
in two colours



1 Start at top left and work a row of upright Gobelin stitch (see p.119) starting at 5A to 1A. Using the second thread, make a diagonal stitch from 5A to 1E and come out at 5E.

2 Insert the needle at 1A to complete the cross, then make a horizontal tie stitch (see p.20) from 3B to 3D. Continue working crosses along the row, then work subsequent rows directly below.



Insert needle
between
upright stitches

Arrow



..... LEVEL
Intermediate

..... USES

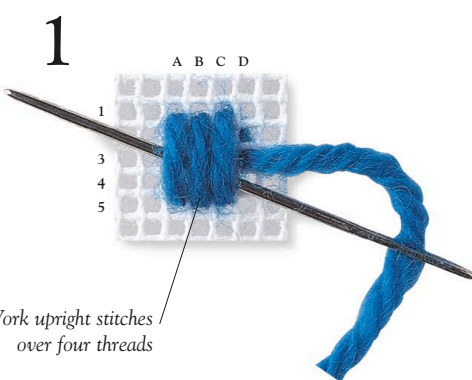
Textured filling; in single
rows as a border

..... METHOD

Angled variation of sheaf
filling, worked in rows

..... MATERIALS

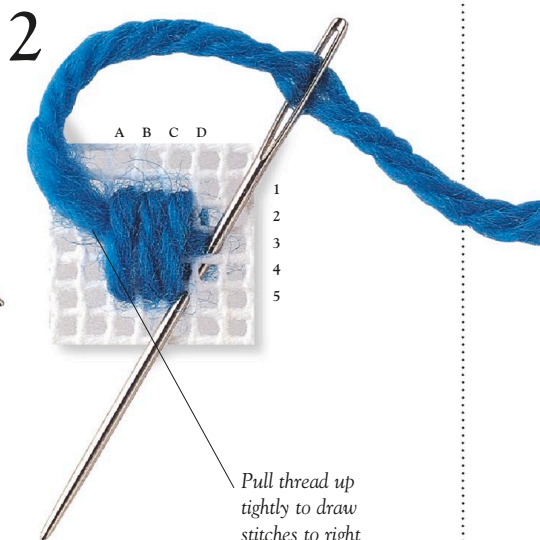
Single canvas; any thread



Work upright stitches
over four threads

1 Starting in the top left corner, work three upright stitches from 5A to 1A, 5B to 1B, and 5C to 1C. Bring the needle out at 3D and slide it under the three stitches from right to left.

2 Take the needle back down at 3D and bring it out at 5C, ready to make the next upright stitch. Repeat steps 1 and 2 to continue, and work the following rows directly below the first.



Pull thread up
tightly to draw
stitches to right

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